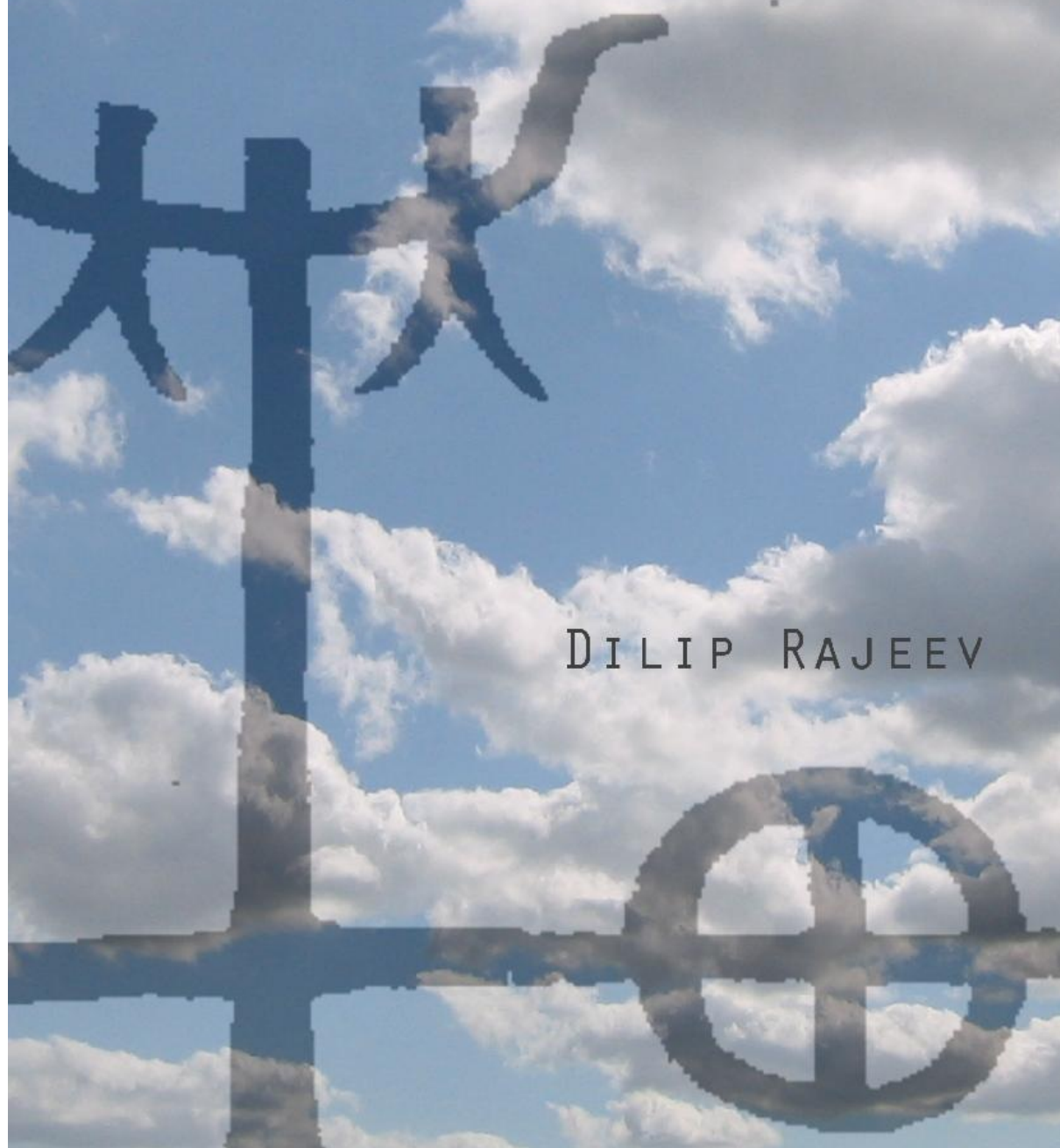


300 CHINESE
CHARACTERS IN A DAY

DILIP RAJEEV



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300 CHINESE
CHARACTERS IN A DAY

This book is a foray into the ideographic nature of one of the world's most ancient systems of writing - Chinese. Presented

in this book is an ideographic explanation of the first 300 characters in a list of the most frequent Chinese characters. The ideographic associations, the author believes, constitute a powerful learning aid which can shorten the time taken to familiarize oneself with these three hundred ancient characters from a period of several months of study to a period of less than 24 hours intense exploration.

The explanations given are not explanations of characters as symbols, but plausible ideographic associations of the character's visual form with the popular meaning the character has in current usage. Further, it is for the first time in recorded history that it is being demonstrated the possibility that all Chinese characters can be understood as pure ideographs.

How do I use the book?

The reader is urged to browse through the explanations given for the characters, in sequential order. As he sees more of these ideograms, their building blocks, and develops a sense of the logic that binds them together, the field of these symbols will become increasingly familiar to him.

Repetition is used as a pedagogical tool in this book. And the reader will find the explanations of a character repeated in multiple places.

Once a reasonable familiarity with around 300 ideograms are gained, the reader is urged to venture into attempting to read Chinese texts with a dictionary. The software dictionary 'Wenlin' is recommended.



[de]

is a grammatical particle which symbolizes possession. Gives a meaning similar to ‘s in English. To make plain ([bái] white, clear, plain, a form resembling that of a white silkworm cocoon) what is contained ([sháo] spoon, the picture of a spoon with something contained.) The more ancient forms of , appear as

.



[yī]

Unity, one, whole. An ideographic depiction of the concept of a whole, or unity.

[shì]

Is, is so, to be. That which is real. The ancient ideograph was composed of the image of a rising sun
. The ancient symbol of the Sun being
. This was likely distorted by the use of

the brush as a writing implement, which made the drawing of lines easier than circles or dots, into the modern form [rì]. The horizontal line below it in the ancient form could have

8



symbolized the horizon, and the vertical line the idea of breakthrough. The foot symbolizes restrain.

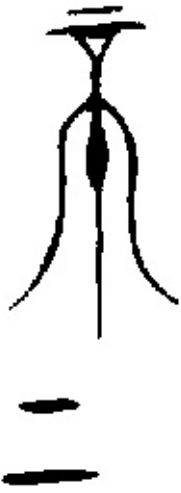
Hence, the character becomes restrain under an actively manifested force. As a memory hint: the feeling evoked when one stands

facing the rising sun

- A

manifestation to reality.

The modern form has become a combination of 正 and 是. [zhèng] means right, straight, correct, a character interpreted by Wieger as "To stop at the line," "without going astray." And [shì] is "what was controlled at sun's light," "truthfulness, reality, existence," in an interpretation Wieger gives.



[bù]

No, not, negation. A

character indicating negation. The ancient Chinese dictionary, the Shuo Wen, says it is the picture of a bird flying in the skies. That which defies capture, in a sense. The present-day form is composed of a line depicting the skies, and the picture of a bird in flight. The ancient form is composed of the ancient character for above, high, etc., , which has the idea of that which is above referred to by a shorter line above a longer foundational line, together with the imagery of a bird.



[le, liǎo]

The idea of completion, a new state generated. The picture of a newborn baby swaddled

. The meaning is self-explanatory from the form. The sound is similar to that made by an infant.

[zài]

At, in, on, be. Indicating the place, in space or time, of activity. Indicating the state of activity. The character is



composed of
 [tǔ] meaning land, place, location,
 earth. , in its ancient form, was the image of a mound of
 earth
 . The first three strokes of are a distortion of
 [cái], a character meaning talent or potential. has
 ancient forms which suggest active potential, the ability to
 breakthrough
 . Shuo Wen says the character is
 the image of a sprout.

[rén] **Person.** The picture of a person
 bowing down. Certain ancient variants have the image of
 12



‘above, skies, heaven’ over the man
 . The idea that
 man in his natural state of existence is subservient to the
 Heavens. In later variants the man can be seen bowing down
 on the floor.

[wǒ] **I, me.** The imagery of a weapon, in
 ancient forms. Resembling a hand holding a weapon in
 today’s written form. The right side of the present-day form is

13



[gē]
, likely a pictograph of a Chinese axe or halberd or spear. The left side has come to resemble in presentday writing the character form for a hand [shǒu] . This allows for the interpretation, a hand holding a spear, emphasizing the ego, self , the individual.

The Shuo Wen says the left side derives from the character

[
chuí] abstracted, a character which conveyed a sense ‘to droop down from,’ or, according another source, ‘to kill.’ A ancient variant form of the character being .

In its most ancient forms, the entire character was just the
14



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imagery of some kind of a weapon

,

,

.
The weapon being that by which the ego emphasizes itself.

Variants include:



[yǒu]

. **Have, there Is, to**

posses. The picture of a right hand

holding a strip

of meat [ròu, meat/flesh]

. To have, be in

possession of. Contrary to what more ancient forms suggest,

some traditional interpretations say the character derives

from the picture of a hand and the moon

. This form

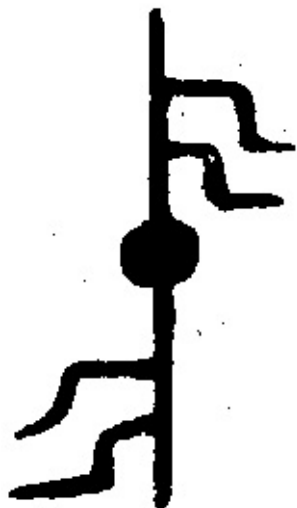
is argued to be generative of the idea that material

possessions are ephemeral. Note that in presentday writing,

[ròu], when occurring as a component, is usually

16





represented as , with the same form as that of
[yuè] 'moon.'

[zhōng]

Middle, in. The center,
depicted by a rod passing through the center of a loop. In
some variations emanations are seen from the central rod,

, perhaps the idea that at
the center is the unmoved-mover, the generative factors of
change emanating from the axial center of a system.

17





[zhè, zhèi] **This.** The character consists of two components. A component [chuò] indicating journey, movement, which is an abstraction of , which in turn is an abstraction of the image of a foot on crossroads

, together with [yán, words]. The form of 讵 as is written now is suggestive of words emerging from a mouth. In ancient writing, 讵 had the form , which has the image of a mouth

, an upside down man, and the ideograph

18





representing 'above'

. Here the man being

aligned in opposition to the manifested hierarchy suggests personal will, a personal intent is a perception of that which seeks to generate an order that the 'flow' does not generate, hence the sense of opposed-alignment with reality. Mouth is that which expresses intent. Hence, , in a sense, is creative expression or the word. may therefore ideographically be interpreted as words, or intent

which refers to

something encountered in a journey

.

19



[dà] **Great, immense, big, Expansive.** A large person standing between Heaven and

Earth. The Heavens are immense, The Earth is Immense, The Man is equally immense says the Shuo Wen. Heaven, Earth, and Man form a Trinity in ancient Chinese thought. As a mnemonic, the character may be thought of as the image of a man with arms outstretched as if to say “big.”

[guó]

Country, state, nation. The central portion of the character is [huò]

,
20



, which originally had the meaning a city or state. A region of space [wéi], or a walled enclosure, protected by arms [gē, ancient Chinese weapon]. The represents the walled structures. In modern usage, [huò] has the meanings “Or, perhaps, may be, etc.” The sense might derive from that a city is never stabilized through armaments and walls alone, but only through virtue. The unstable nature of a fortified town, and its boundaries.

, a country,
is an enclosure [wéi] of many such states.

[shàng]

Above, high, over, ascend, higher, above. An abstract form indicating the idea of ascension in a hierarchy. Ancient variants included

21



, etc. The character is also used to refer to the idea ‘last, previous’ – this may be memorized by analogy to time as a flowing river - what occurred previously, then occurred higher in its course.

[gè,ge]. **A general measure word.** In Chinese, measure words are used before nouns. A measure word indicates the number of a thing, as we may say three *slices* of cake, in English. In Chinese, a measure word must precede every noun. [gù] is attributed the meanings "(Strong fence:) strong, solid; obstinate, rude; assuredly," by Kalrgren. ‘Consolidated, strengthened, certainly, as a matter of course’ are also among the meanings conveyed by . A consolidated unit. The left side of the character is a short-form for (rén, person). A man’s perception of consolidated units. To analyze the components of , we find a defined

boundary [wéi], ten, and [kǒu] mouth. The space of the universe is considered 10 dimensional in Chinese thought.

22



, ten,
 , is thus an abstraction of expanse in all
 direction. indicates expression. [gǔ] is thus established
 expression, and in modern usage has the meaning ‘ancient.’ A
 variant of is
 which has the component for

bamboo twigs [zhú]

above

. The twigs

convey a sense of ‘to count, units, unit patterns, etc.’

23



[lái]

Come, bring, crop up, take

place. The picture of an awned wheat or barley plant. The grains were thought to have *come* from the Heavens.

[tā]. **He , she, him, her, it.** The left side of the character is the picture of a man(rén, person) and on the right is (yě, which has the meaning ‘also’). A person referred to or included, by reference, in a conversation.

(yě)

is a containing element, the picture of a vase in ancient forms. In present usage it conveys the sense ‘and,’ ‘also,’ etc. In classical Chinese, was used to mark the end of a phrase or sentence.

24



[wèi, wéi]. **On, for, on account of, to, stand for, support, act/serve as, by.** The ancient forms of the character show a hand guiding an elephant. The elephant, an animal of conspicuous form, shows manifested phenomenon, perhaps, and the hand is the intent which seeks to guide its course.

. That by which, on account of which, or for which the evolved phenomenon is being guided.



[dào] **To reach, to, to arrive.**

. On

the right of the character is the picture of a() dāo ('knife', 'sword')

, and on the left is the image of bird flying

down to the earth. Restrained movement (restrain as suggested by the imagery of a sword), towards a target. The left hand side is the character

(zhì) meaning, to,

until, till, etc. Lindqvist interprets

as the "picture of

an arrow that has reached its target." Shou Wen, however,

maintains it is the picture of a bird flying from a height downwards.



[dì]

Earth, land soil, field, ground. Is composed of the picture of a mound of earth (tǔ) and (yě) the picture of a vessel

. reinforces the feminine nature of earth, as that which contains the seeds, as that which nourishes, etc.



和

[hé] **And, with, harmony.** From [hé, 'grain']
and [kǒu, 'mouth']
signifying
together a harmonious relationship. Things that go
harmoniously together.

28

時

[shí]

Time, season, epoch, period.
On the left of the character is [rì], the image of the sun. The

character has the extended meaning 'day.' The movement of the sun is indicative of the passage of time. On the right is (sì, 'temple'). The character is composed of [cùn, inch/measure], and above which is a character with the meaning 'evolving from,' (zhī). had two ancient forms, one of a foot stepping forth from a line, suggesting an evolution from a whole, and another of a plant sprouting forth

. , thus, is measured evolution.

29



had the ancient form and was likely a measurement associated with the palm or the wrist. The distance between the base of the palm and the pulse point, thus an inch, says Wieger. Ancient variants of such as seem to refer to the pulse itself. In the thought of some ancient traditions, each form was thought to have a rhythm of evolution associated with it. And a form was often measured in multiples of its unique fundamental measure.

The most ancient variants of , were written as

30



, with the components being the image of the sun
and

.

[men]. **A pluralizing suffix.** The word serves as a pluralizing suffix for pronouns and human nouns. From (rén) 'person', and (mén. door) which plays a role of indicating the sound of the character as well. Such a component is called a phonetic component. ,

,



, at the same time, through its representation of the *two* leaves of a door indicates a kind of plurality.

芥子園



[nián]

Year, harvest. The character is composed of the image of (hé, grain) over [qiān] , the character for thousand. *A thousand grains harvested, a year.*

, thousand,
is composed of the picture of a man

, along with the symbol for the number ten
33





. As mnemonic, [qiān] is a span corresponding to 10 human lifetimes.

[shēng]

Life, give birth. The image of a plant growing.

. Is composed of the images of a sprout [chè]

and imagery of the earth
[tǔ]

.



[huì]

Meet; can, able. The Shuo Wen explanation is that the character is composed of [jí, wú] , which through the ordered assemblage of three lines suggest a harmonious coming-together, along with abstracted.

is described as the evolution of breath, the creative breath, perhaps, and is composed of [yuē], meaning ‘say’, which in ancient form is the picture of a mouth with words or breath emanating from it

. Above it is the picture of a window , which is a patternized exit out of a system. (bā, eight) indicates a formative division. The

number is associated with the baguas, eight patterns in which
35



creation evolves out. *Ordering on emanated patterns of the creative breath , thus.*

Note: Ancient variant of
such as

generates other visual interpretations, which may serve for a better understanding of concepts related to the form: The produce of a field brought together

for consumption (indicated by a mouth and something contained). To meet, assemble, gather, an occasion.

When concepts gather together coherently, one comprehends. Hence the extended meaning *to understand*. Likewise, *to be able to* do something is to be able to get one's faculties to work together in harmony. Certain ancient forms of the character, such as

do not have but allows for a visual interpretation as food laid out, as during a banquet – to meet over food. The ancient form of (gān,

tasty, sweet, the perception of beauty) was

·
36



[chū] **Emit, go out.** Ancient forms show a foot stepping out of an enclosure. The Shuo Wen attributes the form to the character, however interprets the form as a sprout growing out. This is an interpretation that seems to apply better to variant forms such as , as well as, perhaps, to the current form of the ideogram. It is as well likely that the present character, as well as the later variants, are a distortion resulting from a later deviated understanding of the elements of the original ideographic form.

37



[jiù] **just, simply, right away.** [yóu], the right hand side of the character is composed of the image of a grass sprouting out in spring and the image of a hand . Growing out of hand, so to speak. That which stands out, special, extraordinary, one making a transgression, fault, outstanding etc. On the left is the picture of a tower [jīng] . suggests an upward flow of energies. Together the components suggest a sudden, natural upward evolution.

, says the Shuo Wen .





[zǐ, zi] **Child, Person, historically the character was used to refer to a Master and was a title of respect.** The picture of a child in swaddling clothes, the legs are not visible. When the arms are hidden as well, the character is (le). Acts as a noun-suffix.

[yào]

Want, need, will. The ancient form shows two arms seeking a woman

. The

39



ideogram for a woman was a kneeling female figure with prominent breasts

. Want, need.

[yě] **In present-day usage, the meaning is ‘also’, and the character is also used as a conjunction mechanism between phrases.** In Classical Chinese, it marked the end of a phrase or sentence. Ancient forms show the picture of a vase. That which contains, holds, or brings together, and thus organizes the elements –a vessel.

40

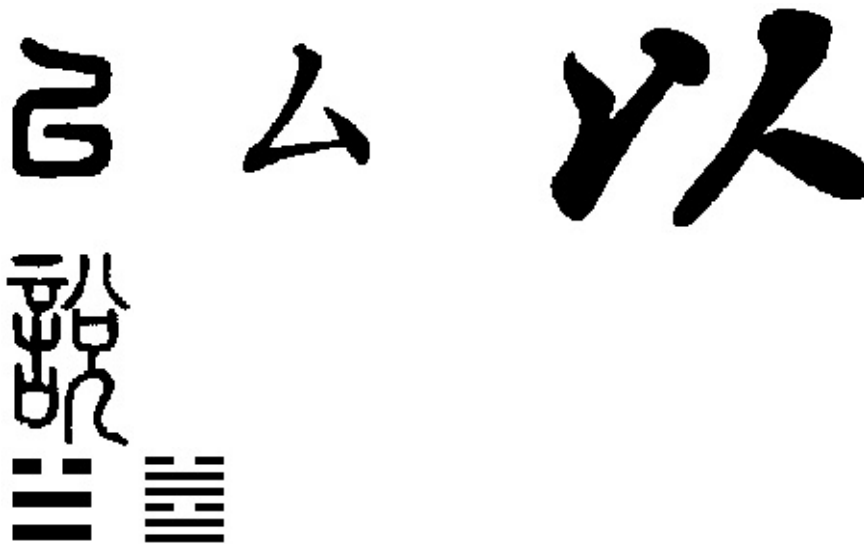


[yǐ] **Using, so that, etc.** The ancient form was an upturned fetus. Coming to form in reality, coming to serve a purpose of. Wieger interprets the form as an emanation of the breath. "This very ancient character is supposed to represent the exhalation of the breath, the virtue that emanates from any object, its action, its use. By extension, use till exhaustion, to terminate, " says Wieger.

Breath as the creative, perhaps.

According to the Wenlin dictionary, “
also came to be
written
yǐ, which is an obsolete synonym of . Then
was reduced to , slightly distorted into plus , and
for the meaning ‘use as, consider as’, rén 'person' was
added to the right side, resulting in . Wenlin shows the
following pattern of evolution in the form.

41



.

[shuō]

. **Say, Speak.** The left side of the
character is [yán, words], the ideographic interpretation of
which has been already discussed. The right side has the
meaning Joyous, the character is attributed to the triagram
[bagua] and hexagram

. “Joy, cheerful talk,
to barter... something (words) coming out of a human
mouth,” says Karlgren. A mouth associated with a
human form, emanates patterns of Joy (bā, eight) –
expression. “,” says the Shuo Wen.

42



[xué]

Study,

learn; The top portion of the character
shows two

hands perceiving [yáo] which are patterns of interaction of
yin and yang (two fundamental concepts in Chinese
cosmology corresponding loosely to the female and the male,

the passive and the active, etc.), the lines in the guas of the bagua. The child being seated in a house, or under a veiling

43



roof, suggests he is within a system, perceiving factors that are apparently beyond it.

.

[de]

A

grammatical particle used to link a verb and the manner clause that follows it [dé] get, reach, achieve [děi] should. In ancient China, cowrie shells were used as currency. The ideogram, in its most ancient forms, conveys senses of achievement through the imagery of a hand

44





reaching for a cowry
 , and by extension conveys a
 sense of that which *should* be done. The component (chì,
 interpreted as footsteps by traditional dictionaries, image of
 the half of a crossroads in ancient forms) was added in later
 forms, and reinforces an idea of movement.

[duì]

Correct; yes; mutual;
pair; treat; agree; right, as regards. The character
 shows a hand ordering a bush growing forth from the ground.
 To bring order to, make agreeable, etc. That which is being, or
 has been properly tended to. Ancient variants as

45



𠂇

make this sense more apparent. Other variants include
and
. (cùn) here suggests
measured creative action.

[xià]

Under, down, below,
next. That which is below, ancient forms include
46

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𠂇
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𠂇



which is a shorter line below a longer
fundamental,

which
suggest a downward hierarchy, descension, downward
evolution, etc. The next in a sequence, latter, the sense may
be derived by analogy of the flow of time with the flow of a
river – the latter occurs further down in its evolution.

[nà]

That, then, in that case.

Originally was the name of a county or state. On the left of
the character is

"The hair just growing on
the body. It might be considered as (máo) inverted and



doubled," says Wieger. It might as well be the depiction of a fur coat. Karlgren attributes the meaning 'advance, go gradually,' to the form. A sense of protection offered by a fur coat. Hair may as well be understood as patterns emanating from the surface of a system. On the right is (yì, 'city') and depicts a person kneeling conformant to the ordering walls of a city. , then, is conformance to

the emanated patterns

- which explains the meanings 'in that case,' 'then,' etc. "That" is a reference to a particular emanated pattern. 哪 (nǎ) is a question particle with the meanings, which; what; how, and is modified with (kǒu, mouth, conveying the sense 'expression') – an expression which seeks resolution in a manifested surface

48





pattern of a particular system. Note that when occurs on the right of a character, it is abstracted.

[kě]

can; may; be worth;

indicating possibility. From the image of a mouth (kǒu), and an ideographic form

[qiǎo, kǎo] suggesting

expansion of what is emanated from it.

is "a symbol

analogous to that of etc.," according to Karlgren. Expansion of a creative expression, possibility, can, may, be worth. The

49



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𠂔

expansion
of
against an ordering hindrance,
indicated by
, according to a traditional explanation.
Variants of the form include
,
, and
.

𠂔



[guò]

pass, go by, go through.

Consists of

(chuò), along with guō

is

the picture of a skeleton

and a (kǒu, mouth)

, says the Shuo Wen, explaining.

Ideographically, this suggests a violent transformative entry

into the frame of a system. For a system to go through a

process, is for it to be affected in its bones, in its very frame.

Ancient variants of the form reinforce this idea:

51





, with the image of a foot, a path,
the imagery of a framework.

[yú],

at, to, from, by. The idea of
evolution of energy from a source, toward a state, etc.
According to Karlgren, the character is "said to be a symbol of
an exclamation, analogous to qiǎo and hū, cf. also
qì." The lines horizontal are said to indicate a level expansion
of the energy, or, perhaps, indicating a surface of the

52



expanding energy-wave. Variants include:

.

[zhī] 's. The character indicates a relationship similar to one suggested by ‘s, similar to (de), and as a classical pronoun, the character conveyed the sense ‘it.’ There are two ancient variants to

53



the character, both of which indicate evolution from an origin. One is the image of a foot stepping forth from a unity, and another is the image of a plant sprouting forth

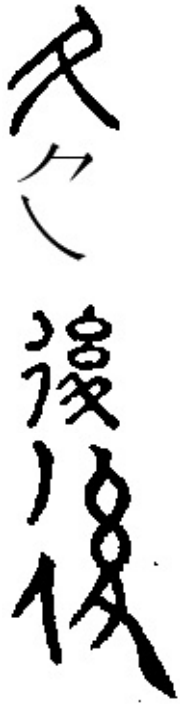
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[hòu] queen, an extension of the monarch’s body. From whom the lineage is continued. The ancient forms are the image of a woman in profile, giving out commands (indicated by the picture of a mouth, and the creative expression therefrom).

[hòu] after, back, later in sequence. The left

side of the character is, a component indicating footsteps

54



or movement, and in ancient forms was the image of a crossroads. On the right side is [yāo] a form interpreted by Karlgren as a “Picture of silk cocoons with threads.” and below it is [zhǐ]

, a component meaning ‘walk slowly’.

is sometimes interpreted as the image of a person walking with his feet restrained by a something

, or with a cane, etc.. In ancient variants, it is often the picture of a downturned foot, indicating a restrain in movement. here is likely analogous to the symbol of a string, and signifying connectedness.

55



. A kind of connected-restrained movement; in a sequence, later, that which comes later, etc. Note that in the traditional Kang Xi systems of organizing the radicals, when 主 occurs at the top of a character, it's radical 34 (zhǐ); at the bottom, it's radical 35 (suī).

[zhǔ] **Lord, main, principal.**
 , says the Shuo Wen. The fire in a lamp. Ancient forms include
 56

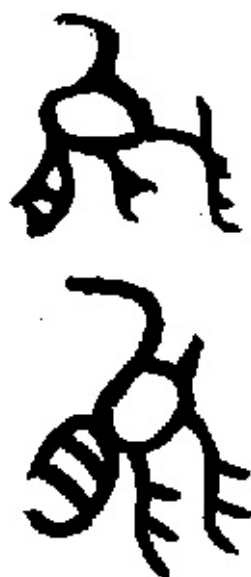






[néng]

Can, be able; indicative of capability. The ancient forms show the image of a bear carrying meat in its mouth.





A bear like beast
with the feet of deer, say some traditional sources.

[lǐ]

village; half

kilometer, length measure of about 600 meters;

neighborhood. From [tián] meaning field, and [tǔ]
suggesting place, earth.

shows the
merging of the passive and the active, indicated by a vertical
and horizontal line, in a region. The rectangular frame
suggests an ordering of the four elements. If the frame is



circular, it implies a higher more harmonious ordering. The circular is associated with the Heavens, while the quadrangular is associated with the Earth.

is

earth, the primal material, in a sense. The meaning village derives from, a region of fecund activity .

[li]

Inside. In this ideograph, we have [place], inside the

ideogram for a veil or garment

[yī, clothing, garment]. The region within, is the ideographic sense. A variant of the ideogram is written , with on the left side

59



of the character. is an abstracted form of
[yī,
clothing].

[duō]

,
,

Many,
much, multiplicity. "Two [xī , a picture of the moon],

meaning symbolically, reduplication, multiplication, multitude, many," says Wieger. An unraveling into the multitude. The moon being used as an ideogram on account of ideas of the Sun and the Moon together being generative of the multitude, the moon being the feminine aspect through whom the multiplicative vitality manifests. Note that ,
60



,

,

, has the meanings sunset, evening, etc., conveyed through the imagery of a half moon.

[xiǎo]

Small. The micro of matter, says the Shuo Wen. In division , or separation of matter of a realm, one penetrates to a vision of matter in the micro. “This idea is represented by the [bā, Eight, a number indicating division, partition, formative separation, etc.] partition of an object already small by its nature,”

61



says Wieger. Variants of the character include

, and other variants show the image of an eye below the presentday form

.



[ér]

And, furthermore. The picture of a beard. That which extends from the face. Conveys thus the idea of extension

. “ was a picture of a beard, whiskers,” says Karlgren.

[nǐ] **You.** According to Karlgren, “Etymologically nǐ is a ‘colloquial variation’ of () ěr; the two sounds nǐ and ěr both derive from ancient nzie.” may be interpreted as an ideogram showing beautiful patterns on the veil. Patterns of beauty on the loom.

. Variants of include

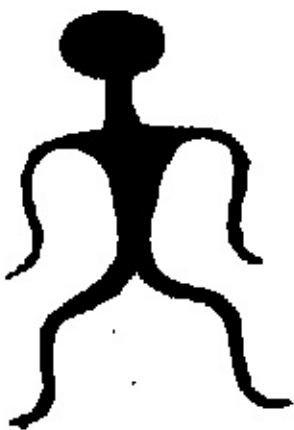
63





,
 The above half
 of and likely the right side of the present day -
 - is interpreted by the Shuo Wen as
 “” Weiger cites a
 source saying, “, ” From
 [rù; the idea of entrance; image of roots entering the
 ground, according to some] [suggesting vertical
 movement, a world axis] [bā, suggesting division]. The
 spontaneous evolution of the creative word, perhaps. A
 dispersal from a whole. through its analogy to the form
 of roots conveys the idea of absorption back to the whole as
 well. Oneself, in relation to otherselves .
 Karlgren says, "...original sense and hence explanation of []
 character[is] uncertain", while he considers an
 abbreviation from the same. Note also that on the left side of
 is the abbreviated form of (rén, person).





[tiān]

Heaven, Sky,

Day. The extend of space above man. Heavens, sky, etc. The space above man is abstracted by a square, a circle, a line, the character for 'above', etc.

65



[jiā]

Home, house, family;

The idea abstracted by the image of a boar underneath a roof
- domestication.

[qù]

Go, leave, depart; From the picture of a man and the picture of a mouth, in the most ancient forms. From the picture of a man and a crucible in later forms. The idea of transformation,

66

𠬞 大 口 聲



separative movement, etc.

, says the

Shuo Wen. From (dà, big) and the picture of a utensil which plays a phonetic role according to the Shuo Wen. Karlgren interprets the form as “a cup with a removable lid: that which gets off, is removed.”

[gōng]

Work. "Picture of a carpenter's square," says Karlgren. And Lindqvist observes: "Going back to the older forms of the character, it is obvious that many have a heavy lower part that could be interpreted as the stone used to pound the earth; the upper part in that case would be the shaft or handle."

67



[shí] **Ten.** An abstract form representing spread in all directions. The world is ten-dimensional in ancient Chinese conceptualizations.

A vertical axis
and spread in all directions on the plane perpendicular to it.

The ancient forms seem to show a disc penetrated.

[yòng] **That which can be employed. Use.**

Useful. Employ. "A bronze tripod," says Wieger. "A target () with an arrow in the middle," says Karlgren. Shuo Wen says the form derives from

(bǔ,
68



fortune telling) and (zhōng, indicating the center). is the image of cracks on tortoise shells subject to heat, the patterns of which were used in divination during ancient times. That which evolves from the central unmoved-mover. Evolvability, employability, the idea of putting a thing to use. Note that in ancient forms the structure penetrated by the central line is a quadrangular

structure

, and this likely signifies an
69





ordering of the elements, etc.

Embellished variants of the character include:



. Note that [zhōu] boat takes the form in some of its most ancient forms. Here we may find analogy to the world as a vessel, its mast being the axis, etc.

[zuò] **do; make.** From (rén) 'person' and zhà phonetic.

is a character with meanings sudden, abrupt, etc. Shuo Wen says it is the image of a person attempting to leave a space , encountering patterns of

hindrance . [wáng, flee, disappear, old form of] is
from [rù] 'enter' and [yǐn, the hidden boundary] a place
of meeting of the skies, as suggested by the vertical, with

71





earth, as suggested by the horizontal - the horizon. is a hidden place, a corner, etc., according to traditional interpretations. Ancient forms of include

. Difficulty encountered by a person in leaving a space, or breaking through a restricting region – work. Ancient variants of the character include



The Wenlin dictionary notes, “There is another character zuò with the same sound and almost the same meaning. Unfortunately you have to know whether to use or in any particular context. Use for 'making' abstract things, for 'making' concrete objects.” is composed of the picture of a man, , [gǔ] signifying an established



expression, and on the right is [pū, beat, signifying an action with force] "is a right hand equipped with a mattock or axe held high, "

according to Linqvist; small
beats according to the Shuo Wen which says it
is composed of the image of a hand
and the character for divination

.

分

[fēn]

Divide, fraction;

The idea of a
(dāo) knife, sword, being used to
divide
[bā] a thing.



[fā] **Emit, send out, express, begin**

.

On top of the character is the radical

[bō] which

are "Two (zhǐ foot) in contrary directions," according to

Wieger. The component is traditionally referred to as

[dēng zì tóu, meaning the 'head portion of the character

']. has the meanings ascend, climb, mount,

and Wieger interprets it as "To ascend upon a pedestal,

firstly with one foot, then with the other." The left portion of

76





the lower half the character is (gōng, bow).

is the picture of a bow.

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The right portion of the lower half of the character is a hand holding a weapon [shū]

,

, possibly an arrow, in this case. An old variant, had

[shǐ] 'arrow' instead of .

The two feet suggests movement, one complementing the other, and according to Wieger the two feet convey a sense of , "separation, divergence, letting loose."

To emit arrows in various directions, to spread, to expand, etc.

78





[zì] **Self.** The picture of a nose.

“(Breath:)
self; personally; by itself, naturally; (pass out:) out from, from
...picture of the nose in a human face (and means 'nose' e.g.
in); breath > self, cf. Sanskrit atman- 'breath' and 'self'; in
compounds often contracted into , e.g. , ,” says
Karlgren. While Wieger says the nose is the “Starting point,
the origin, beginning, evolution; the nose being, according to
Chinese embryology, the starting point of bodily evolution.” In
the observation of Lindqvist, in China one points to one’s nose
to indicate oneself.

成
成
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𠂔

[chéng] **Complete, become, succeed.**

The
picture of a tool driving in a nail. The sound of the character

is that made when a nail is driven in. In some ancient forms, only the head of the nail is seen

.

80



[dōu]

All, already

[dū] **Capital city.** The left side of the character zhě, which is the picture of an incense burning, a substance manifesting its nature, conveying by extension the meaning ‘one who.’ On the right side is the image of a city, the idea of subservience to the bounding laws of a city

. Those

who are bound by a city’s laws – *all*. Those *already* brought under the Kingdom’s ordering.



[fāng]

Side, Square, Method,

Prescription, Then. The image of boats being brought together, abstracted.

“,” says the Shuo

Wen.

A boat docks with another on its *side* - One of the boats' heads and another's side seem depicted in the pictograph. The symbol for water can be seen in some variants

. In some variants, it seems as

舟
才
サ
口
方

if the boat is docking at a harbor

The coming together or connecting of a system with another,

the merging happening on a particular *side* of the system.

Some variants forms of the character seem to show images of boats tied together to form a *square* or rectangular pontoon

. A *method* is needed to bring together two systems. A *prescription*, or *recipe* is a way of bringing together systems.

The adverbial sense - *then, just then* - derives from the sense
83



‘to meet with’ - an idea of what followed when something was encountered – note how the imagery of a boat docking with a harbor conveys the sense. The word-phrase (fāngzhī) means ‘know for the first time, to discover.’

[yú]

at; to; from; out of;

by. A character with a sense similar to [yú]. **On the left side of it we see** two systems merging, and on the top-right is an ideogram possibly signifying absorption, with a form similar to [rù, enter]. And on right-below is an ideographic form suggesting a dualistic interaction.

[èr, two]. Shuo Wen gives the form

84



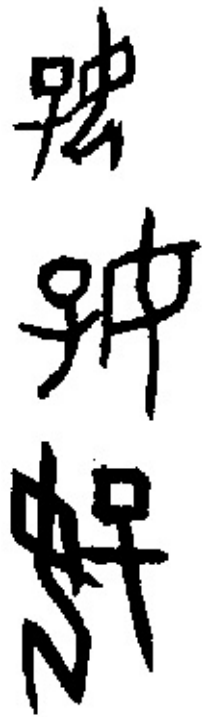
, and says it is from an ancient character that was the image of a bird, later abstracted.

[mín]

People, masses, a group. The Shuo Wen says it is the picture of proliferating sprouts of plants

.

85



[hǎo]

Good. [hào] Like; Be fond of [hāo] With care. The idea conveyed by the image of a woman playing with a child. From (nǚ) 'woman' and (zǐ) child.





[rì] sun; day;
. Some of the
most ancient forms of the character at times show a square
boundary
, the result of it being written on the surface
of bones. The image of a solar disc.





[hái]

still, yet [huán] **return, give**

back . The ideograph is composed of the imagery of a person observing from above with a prominent eye, the component which indicates motion through the partial imagery of a foot on crossroads, and the imagery of a veil or clothing [yī]

suggesting a boundary of a region. As an ideographic interpretation: The idea of continued movement within a region – still, yet, and the idea of return, a watchful eye ensuring the laws of return are obeyed,



so to speak.

[jīng] **Warp, scripture, longitude, channels**
in Chinese medicine, the sense of a regular flow,
menstruation, etc. The left side of the character is the
image of a string [sī]; bundled silk threads, say the Shuo

91



Wen.

. Likely the image of a string
formed from intertwined silk threads tied at the ends. The
right side , the Shuo Wen
interprets as channels of
water underneath the earth, with
representing the
surface of the earth. These channels of circulation are of
importance in Chinese geomancy.

abstracted gives
rise to the lower portion of
, says the Shuo Wen.

is a character, now written rén which depicts "a
carrying pole supported in the middle part and having one
object attached at each end, as always done in China,"
according to Karlgren. rèn now suggests the 'carrying of a
burden,' and represents the ninth of the ten heavenly
stems (). To add to the confusion, another character
which shows a person standing on the ground has come
92



to be written the exact same way as

—

but it occurs only as a component in other characters in
present day usage, in ting, tīng, chéng, etc., for

instance.

are “The underground water courses, so important in the Chinese geomancy fēngshuǐ. , , , ” says Wieger. And Karlgren says, “ stream under the surface of the earth; below, the seal has not but tíng, the function of which is uncertain”.

It is quite likely that the seal variant Karlgren refers to is a corrupted form, and forms of that predate the Shuo Wen and Seal forms by centuries include





. Some have interpreted
as the picture of the warp in a loom, while the Wenlin
dictionary says the original meaning of was "warp in a
loom."

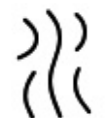
, in essence, seems to refer to concepts where there is an
unbroken flow, or a regular flow, of ideas (scripture), the
bodily channels in Chinese medicine, etc.

[méi]

not [mò] **sink; overflow;**

disappear; drown; submerge. A hand
drops

94



同 合 會 屯 從 門 從 甘



something in water
 , which disappears in a
 whirl

·
 , the Shuo Wen says is an ancient
 character depicting abysmal waters. Note that component
 is an abstract representation of the water character;
 referred to sometimes as the three dot water, or sān
 diǎn shuǐ.

[tóng]
 same, with;
 , explains the
 Shuo Wen. "Picture of a cover, the lid (cf.) of an
 opening: fit together," says Karlgren. Ancient forms include



is the picture of a cover, according to the Shuo Wen

[rú]

if, be like, according to.

It's the nature of a woman to follow commands given [kǒu, mouth]. The sense conveyed by the character is 'following from, supposing, in accordance with, etc.' The sense of following along with, or being in conformance with an expressed pattern.

96



[tā] **She, her.** The explanation given by the Welin dictionary is deeply informative. Wenlin says the character is from (nǚ, woman) and (yě, also). The character was once a variant of (jiě sister). In modern times, was taken as a substitute for tā (which was traditionally used to express 'he, she, it', etc), to express the sense 'she'. Two additional variants are found in usage for the word tā: , for animals, and , for the divine.

[me]

A suffix particle for interrogatives and adverbs. A modal particle. The top of the character is

explained thus by Weiger, "Compare [mián, roof
] the hut. is half of a hut, a shed, a shop."

are bundles of hemp.

[má, an ideograph

now carrying the meaning hemp], are bundles of hemp

97



together under a roof, or in a room, being kept their for
treatment.

is a "Picture of silk cocoons with
threads," according to Karlgren and the image of a child taking
form according to the Shuo Wen, which attributes to the
character the meaning small .

Connected bundles that go under a roof

- a particle

that is used to form phrases [see analogy to a bundle], or
connect together clauses [bundles of idea-units] in an
expression[a building like structure].

[qǐ]

Rise, start, get up. From (zǒu, go) and (jǐ, self).
is the image of a person walking. The image of a foot, and a person walking briskly
98

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with the head bent. On the right in ancient variants the component is not but [sì, fetus], which according to Wieger is, "The figure of an embryo, a fetus. See bāo. In the maternal womb, the child is or ; at birth, or ; when swaddled, ; when it begins to walk, ." The initial formative movement - Rise, start, get up, etc.

, according to Wenlin, "may have depicted thread on a loom; an ancient meaning was 'unravel threads', which was later written jì. was borrowed both for the word jǐ 'self', and for the name of the sixth Heavenly Stem ()." is then ideographically a thread being woven into in the fabric of reality, its journey of falling into place in the fabric, start, formation, etc.

There apparently is a variant
of the character, found on a seal,

.





[běn] **Basis, foundation, origin;**
volume [book]; The picture of a tree [mù, tree

] with indicating the
 100





foundational portion.

.

[xíng]

Go, ok, alright, acceptable, do , travel [háng] line, colum, row, profession. The picture of crossroads, ideographically conveying the sense of movement, travel, etc The meanings associated with the sound hang derives from an ordered pattern of movement – a row, column, a profession, etc.

101





[xīn]

Heart, mind, feeling. The imagery of a human heart. As a component in characters, the form is also written and

. The dot in some ancient variants may refer to the ‘center of the heart,’ or the center of the being, perhaps.

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[suǒ]

Place,
that which. Picture of an axe hitting wood. The sound of

axes chopping wood, says the Shuo Wen. , the wood is

chopped, says the Shuo Wen:

.

The imagery of an axe

in movement carving out a wooden door [hù,
103





door]

. is thus,
ideographically, the place of activity, of change. Or, that by
which change is being affected.

[rán]

Spontaneous change, right, correct . The meat

月

肉



耳



走
走
走



of a dog
subject to
fire. has the ancient
forms

, [quǎn, dog] is an abstracted
image of a dog

. The
dog can symbolize a spontaneous nature.

is a an abstracted form of [huǒ, fire





] - the , or the 4 dot
fire.

The character conveys an idea of spontaneous transformation, as dog meat undergoes in fire .

Combined with the character [the imagery of a nose, which signifies ideographically self, nature, breath,etc.] conveys the meaning *nature [which is a perception of patterns of apparently spontaneous natural change]*. With the character [worm, the image of a thick worm], the word-phrase means although – the hesitant dragged movement of a thick worm combined with the idea of spontaneous change. has the meaning suddenly. is the image of a heart with the image of a moving flag over it – and the character has the meaning disregard, neglect, overlook. The character [rán], with an additional [huǒ, fire] on the left, now indicates the meaning burn, roast, etc.





[shì]

Thing, event; A

hand holding a stylus, writing something. The form may be thought of as a hand holding a stylus, writing on a surface. Or, a hand holding a stylus, capturing a creative expression - as indicated by the [kǒu] mouth in more ancient forms. There are other more esoteric interpretations. The triplicate, or dual evolution on the top of stylus may, so to speak, be interpreted as indicating a generative sense, the hand as that which is capable of actualizing a creative intent, etc. *A thing, an event, the creative expression actualized.*

[xiàn] **Appear, display, present.** Composed of (yù, 'jade') which is often abstracted to when it occurs as a component in other characters, and (jiàn, see). Ideographically, it conveys the sense - the manifested luster of a jade generating visual perception . "Lustre of a

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gem: conspicuous, become visible; actual, present, now," says

Karlgren.

is the picture of a
person with a prominent eye. had the ancient forms

and as a visual
mnemonic: rings of jade on a vertical needle. is the
beautiful emerging from stones, of five
virtues
, says the Shuo Wen –
an expression which allows for multi-layered interpretations.

108

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數名天地人上道也

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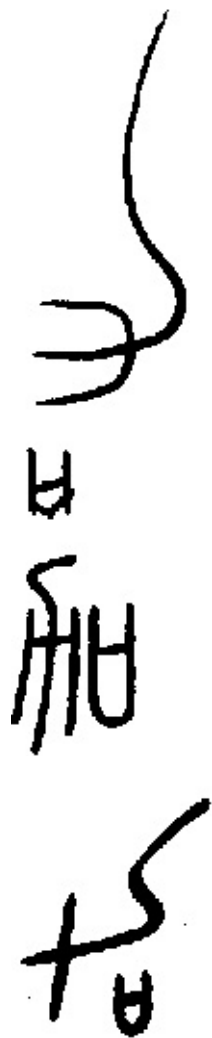


[sān]

Three. Three lines
indicating the number 3.

The number referring to
the Way of Heaven, Earth, and Man, according to the Shuo
Wen.





[jiā] **Add, increase, augment.** (lì, strength)

is the image of a strongly muscled arm, and (kǒu, mouth) signified expression, creative expression, etc. "To add the sinews to the mouth, violence to persuasion; , , By extension, to add to, to increase, to insist, to inflict, etc.," says Wieger. Ancient forms of include

, and



the variant
would have likely been used for related
concepts.

[xiǎng]

. **Think, feel, consider.**

Variants of the character found on seals include

,

, and

.

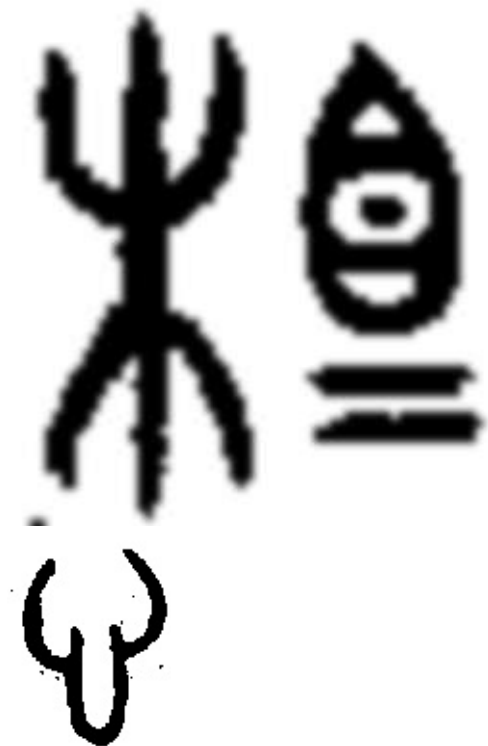
111



[xiāng] each other, mutual [xiàng] look at;
appearance; photo: A character explained by Karlgren as "An
eye, spying, looking out from behind a tree." And
Wieger says, "The abstract meaning of reciprocity...is said to
come from a kind of pun, the two elements and both
being pronounced mù" The tree
is, in a sense,
symbolic of generated patterns, and the eye
is
that by which the patterns are perceived.

A variant of 相 has an ideographic form
added, as if to emphasize the dual pairing

112



nature of its
components

, is, then, ideographically, to reflect in the heart
- to think, feel, consider.





[miàn]

Face, surface,

extend. The picture of a human head, with the face encircled. The more ancient forms appear as

. The character for head [shǒu] had the ancient forms

.

114





[kāi]

Open. The picture of two hands removing a horizontal bolt from a door. In some variants are seen two hands pushing open the two door leaves, in others two people are seen pushing open the two leaves of a large door

. Other variants include



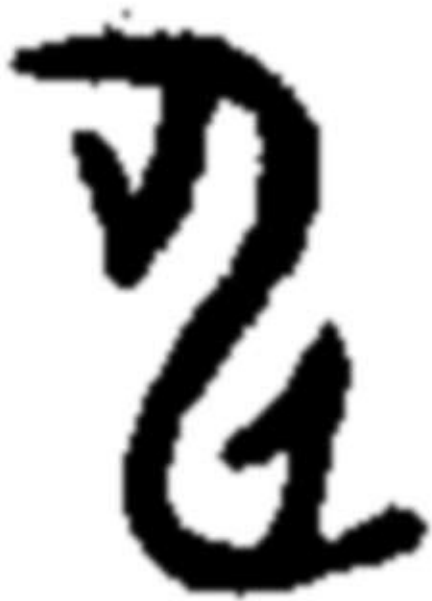


[diàn] **Lightning; Electricity.** The character has

(yǔ, rain) on the above part, which capture rain drops with the dome of the skies in the background. And on the half below is(shēn, stretch out, state, express) explained by Karlgren ,based on seal forms, as “Two hands stretching something long,

” and whose most ancient
forms show what seem to be two alternatively expanding
116





forces in nature





[zhǒng]

Kind, seed, strain, species in biology. [zhòng] to plant; cultivate On the left hand side of the character is (hé, grain, seed) signifying the idea of a category.
118





[zhòng, heavy, of importance] is from
, a man

standing on earth
, and

[, dōng] the
character currently attributed the meaning East, which shows
the Sun behind a tree

-

, as the Shuo Wen says.

may ideographically be interpreted as an actively
manifested
pattern

. A man's perception of it from
his standpoint on earth

. The perception of manifested

matter, by extension weight, the amount of matter associated
with a perceived thing, etc. is thus the kinds of
actively manifested

pattern

as experienced from

the point of view of a man in his position amongst things - on

119



earth

. The meanings [zhòng] to plant; cultivate
cultivate derives from an alternate interpretation of the same
ideographic elements, as if they were being interpreted in
a different grammatical frame. Patterns made
manifest

, from seeds

sown in the ground by

man

.

120

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[qián]

. Before, front, formerly, ago, former, preceding .

, the

image of a foot [zhǐ, the image of a foot, current meanings include stop, stay, detain, etc.]

on a boat [zhōu]

, says the Shuo Wen. "Prow

of a boat," says Karlgren. As a visual mnemonic: A man

121



standing with his leg on the prow of a boat .That which is encountered or was formerly encountered, or was passed by in a journey on a boat – we may suppose that that which was encountered had a restraining effect, according to

its nature, on the journey of the boat

.

122



[dāng]

Indicating a similar value,

or similar worth. The upper part is the ideograph [shàng], which has the meaning esteem, noble, lofty, etc., and which is the “picture of the top, the ridge of a house,” according to Karlgren.

. Likely, as suggested by the ancient forms

, was a pictographic

depiction of the ridge pole on the roof of a house, which

dispels the wind. – conveying the senses lofty, superior,
high, noble. Note that ancient ideographic images of a house
123

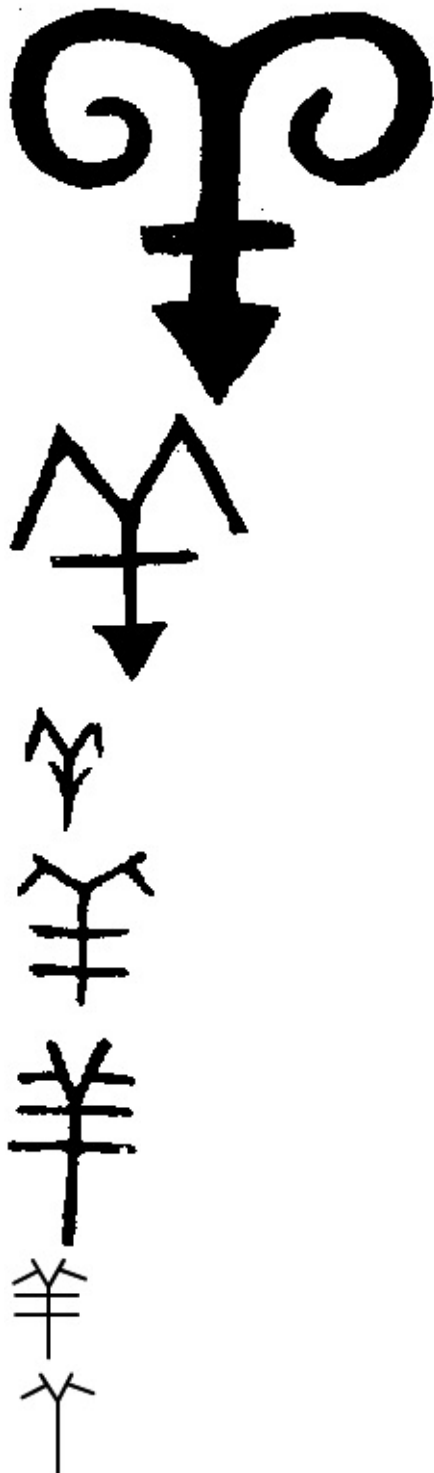


were often

the
imagery of a building with an open window.
The lower part of is [tián] meaning field. Things that
may be categorized as belonging to a field, an active region
in terms of their value, estimability, or worth . “The
fundamental sense of is 'value',” says Karlgren. “A field is
valuable property. 'superior' also suggests the meaning,”
notes the Wenlin dictionary.

,
says the Shuo Wen – suggesting in its explanation, the sense

in “a field of similar worth.”



[měi] **Beauty. Beautiful.** From

[yang, sheep] over [dà,
'big']. Shuo Wen gives the form
for Sheep , and says
it depicts the
horns, the four feet, and the tail. The
Sheep is associated with Goodness in many cultures, as it
tends to be meek, its form and behavior [calm, placid, it tends
to fall into an ordering in a group, etc.] conveys a sense of
125



calm ordering. Beauty here is understood as an
expansive
good ordering

[èr]

Two. The number of Earth, from pair
of
, says the Shuo Wen

. Two lines, indicating the
numeral 2.

126



[wài]

Outside. “divination by the moon:
outdoors,” says Karlgren. Perhaps, in the early dawn by the
moonlight, or by examining the phase of the moon as well
was the divination ritual done. Observing the moon, for
divination purposes, perhaps –and this likely had to be done

outdoors.

127

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[dào]

Way, path, reason,

principle. The ancient form was the image of a head
and a foot on the image of a path

.

128





[cóng]

From. Ideographically, two people following each other on a street. Connected movement. Change in a person's position influenced by another. From. The components are the image of a path, the image of two people on it, and the image of a feet, which here may be thought of as conveying an idea of movement

129



[dòng] **Move** .From [zhòng, heavy] and

[lì, strength]. “ 'weight' also suggests the idea of momentum,” says Wenlin. The perception of what is generated when strength is applied to an expressed mass . An Oracle bone variant expresses the same idea in an interesting way , the movement[suggested by the imagery of the path and the foot] of that which is a

130



manifested physical matter-pattern

. Seal form

variants include

which has a variant of [zhòng, heavy] -

apparently interpreting which Wieger writes, “The ancient characters [representing] represent round or flat weights piled up on a kind of support.”



[kàn]

See, look at, watch, read. The ideograph shows a hand above the eye. One keeps the hand above the eye

(depicted horizontally, in many ideographs) to gather the rays and see better, says a traditional source.

[yè]

line of business; trade; industry;
karma; deed; action; etc. "A tree crowded with its
132



foliage. The moral foliage, the deeds of a man, the affairs upon which he exerts his activity, and what he acquires by his doings, viz. merits, goods, titles, etc," says Wieger.

An ancient variant, apparently found on a metal artifact, has the form

.



崇也象臺觀高止形從口聲倉舍同寔





[gāo]

high, tall. The picture of a tower.
Described as ‘sublime,’ by the Shuo Wen.







[zhě]

One who, as the English "-er."

[zuò zhě], for instance, means author.

The sense conveyed by the character is ‘*of the nature.*’ The imagery of an incense burning, which makes the substance’s nature manifest in the process. The nature of work of a person, what he manifests in the lived process of life. Ancient variants include

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The ancient forms vary, depicting in the lower half what seems a vessel, a basket, an incense burner, the picture of a mouth, a nose, etc. These are analogous to the incense burner in that the nose or the mouth emanate the breath, which is

animated by the vital heat, and which, in turn, is generated by combustion within the human system.

“Word differentiating jobs

,” says a

literal translation of the Shuo Wen explanation. The dictionary attributes the structure of the character to

(zì, self,

picture of a nose) and

above it . The Shuo Wen says

137



is phonetic . It is described by the dictionary as an ancient character from which derives. [lǚ] today has the meaning ‘travel.’

may be thought of as the picture of two people and a feet, emphasizing the idea of a *journey*.

is then the path or a journey

taken by the
self

The sound zhě, resembles the sound of a substance burning.
The Character [zhǔ, boil, cook]
, is modified
with the image of fire [huǒ, fire, which is often abstracted
when it occurs as a component in characters to 𠂇 - the four
dot fire or the sìdiǎnhuǒ] underneath.

138



[fǎ]

Law, way , method, mode, dharma. The picture of a man, a crucible, and water – the idea of transformation.

Shuo Wen says the character derives from the abstraction of an ancient form which has the added imagery of a celestial deer or a celestial elk

. The character is described by
the Shuo Wen, as:

The restrain mechanisms which define how the flow of reality
happens, in a sense. The perception of things higher,
movement in celestial patterns of flow.

, says the Shuo Wen –
implying the imagery of the celestial deer conveys the sense
139

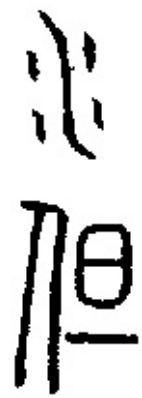


“That which can’t be directly touched,” if we are to go by the
surface meaning the dictionary’s explanation conveys. (qù,
go)
here, perhaps, contributes to the sense
“following the celestial deer
a,” or, perhaps, refers
to the idea of change or transformation.

Ideographs allow for levels of interpretation, even the
meaning of a single symbol like “water” varies much, and
depends on the plane of interpretation. Amongst the
ancient Chinese, Egyptians, the Mayans, in certain Greek
philosophies, the Babylonian creation myths, ‘water,’ a
primordial watery abyss, etc., appears as the first material of
creation.

As a mnemonic: to go, with the flow of nature.

140



Remember, 旦 is the sāndiǎnshuǐ; an abstracted form of the character for water, referred to as the three dot water.

[dàn]

But, yet, still, nevertheless.

Imagery of a man witnessing the dawn, a newly risen sun, witnessing change, an alternative pattern, etc.

141





[qí] **its; used for reasons of euphony
or as an empty suffix in expansion of one-syllable
component to a two-syllable component; his; her;
its; their; he; she; it; that; such.**

The ancient form was the image of a basket, according to the
Shuo Wen, which says

the
character is a Zhou Dynasty variant of
(now
attributed the pronunciation and meanings: jī, dustpan,
winnowing basket, and different from 其 in that it has the
abstracted ideogram for bamboo twigs
on top).

The lower half of the Shuo Wen form of the character
142





, is
[jī], the ideographic representation of a
foundational structure, purportedly.

Here, it perhaps serves to show the basket resting on a stand.

The character refines the senses of the word it modifies.
The way a winnow acts to refine things that pass through it.
The phrase [qíshí, as a matter of fact; actually; in fact],
for instance, refines the sense of [shí, true, real], or rather
refines the sentence or thought-expression with the energy-
sieve of the word . When used as a pronoun, the particle
may be thought of as acting to refine out the thing which is
being referred to, retaining it alone in the winnow of thought.
The sounds of the characters , and resemble the sounds
a traditional winnowing pan makes.

A related character is
[bǒ] which has the
attributed meaning *to winnow*, according to the Shuo Wen,
143

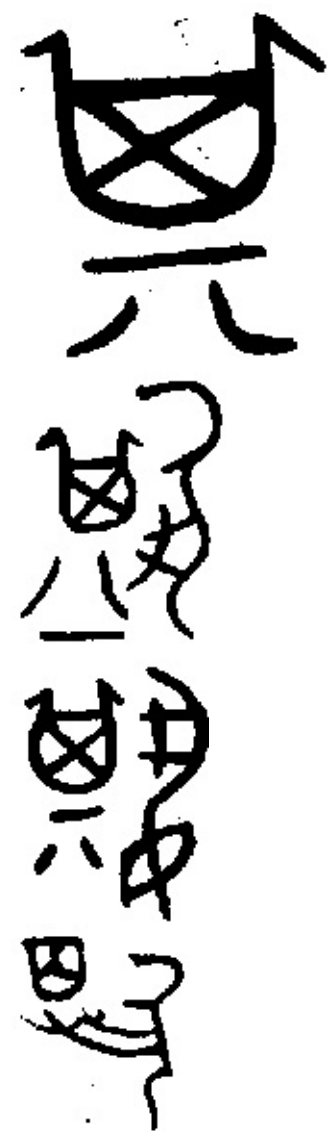




and likely depicts the act of winnowing. “The fundamental meaning is bǒ (verb) ‘to winnow with a fan,’ bò (noun) ‘winnowing fan.’ To winnow grain means to separate and remove the chaff from it, by means of wind which is produced by fanning,” says Wenlin. An interesting ideograph, said to be a Seal variant of 簸 is

.

Ancient forms of 簸 include:





Handwritten text in a stylized script, possibly a mix of English and another language, appearing as a list or series of notes. The text is written vertically and includes words like "Handwritten", "Handwritten", "Handwritten", "Handwritten", and "Handwritten".

[lǐ] **Principle, reason, logic, doctrine, govern,**
an ordering. The idea of a beautiful ordering is conveyed
146



by the left half of the character
(yù, Jade). The right
hand side is
(lǐ , place, region). An ordering
applied to a region . Reason, theory, logic, etc. The ancient
meaning of the character was to polish gems, the physical act
of which, perhaps, is not too different from the process of
reasoning out an ordering. "Polish gems according to the
veins; dispose, regulate, manage, govern; rules, law; principle,
doctrine, reason; reasonable, right," says Karlgren.

This is but an ideographic sense of the character. The form or
symbol,
, in itself, for instance, can convey ideas
as divergent and deep in its symbolism, as, say, the Celtic
Cross in its symbolism does convey. René Guénon has an
entire volume devoted to the symbolism of the cross, which,
in the author's opinion, only but touches upon a particular
147



aspect of it. The cross, as the swastika does, predates the
founding of all of today's religions.

[xiē] **Some, these, a measure word**
indicating a small quantity. From (cǐ, this) and (èr,

'two').

is the picture of a feet, and a person turning around. The right hand component of

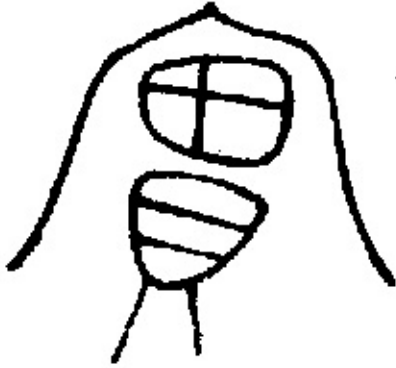
‘ , ‘

here derives from the image of a person turned to the right.

In other cases, as we shall see, the form may derive from the image of a person turning, a person turned around, the image of a spoon, etc. (cǐ, this) may ideographically be interpreted as a person stopping [zhǐ, stop] and turning as if to pay attention to a thing observed – this.

148





(cǐ, this) pluralized by adding (èr)
'two'
gives (xiē, these).

[shí]

True,
real, solid, full, substantial, practical. The lower
149



貫 錢 貝 上 母 也 忽 母 貝





portion of the character is

[guàn, is now

attributed meanings as - a thread for stringing holed copper coins, to thread together, pass through, penetrate, to cross], a form interpreted as a string of cowries. A stash of cash, for cowries were used as currency in ancient China. The character is defined in a similar sense by the Shuo Wen:

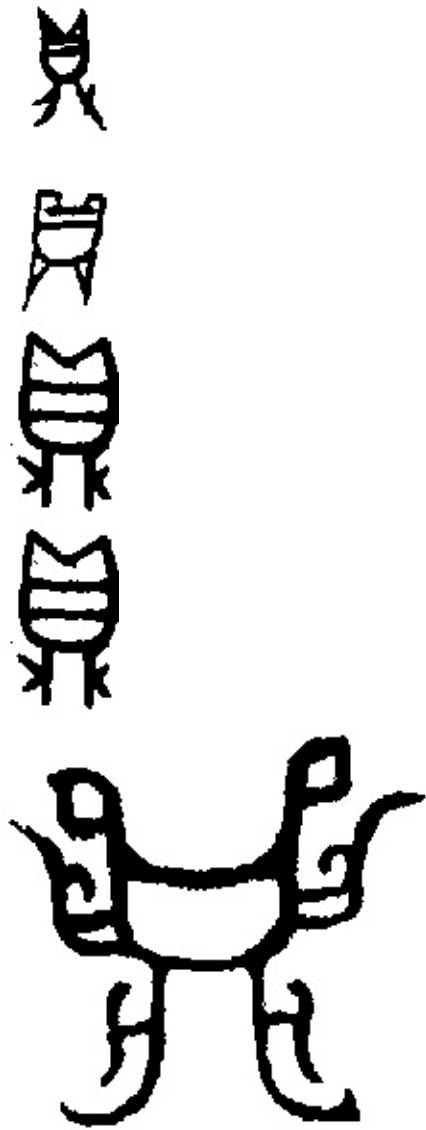
. In certain ancient variants, the character is clearly the image of several cowries with a connecting string

. In some variants, it shows coins with a hole in the center, and a string connecting, passing through them.

An examination of other ancient variants suggest that what is

150





now written , might as well have been, or must have been ideographically cognate to the image of an alchemical crucible with the character for field above it

. Imagery of an alchemical vessel has sometimes been as among other variants. And on

[dǐng, cauldron]

Lindqvist writes, "From being a cooking vessel for ordinary
151



people, it became a revered sacrificial vessel and a symbol of the power of the state. The largest ding yet found weighs 226 kilos."

The upper portion of the character was the image of a roof
[mián]. Money

underneath the roof

– real, substantial. The active field of transformation
generated by an alchemical vessel

, under a roof

– real, substantial,
actively generating change.

152

賈 富 𠂔 𠂔 𠂔 貫 貫 𠂔 貨 𠂔

𠂔

𠂔

𠂔

𠂔

[zhǐ]

Only, merely. From

[kǒu, mouth] and [bā, eight] indicating division.

indicates the breath expanding downwards says, the Shuo

Wen. The emitted word, the expressed creative idea in its primal state where it undergoes its first manifolding division

. Variants of the form include
and

.
The initial state of an energy system's evolution, where the myriadization occurs, a state of simplicity.

.





[zhī]

A measure word for animals, vessels, one of a pair, etc. The image of a bird[zhuī, image of a bird with short tail]

held in the
hand

. Indicates also one among a pair of things
as opposed to (pair, twin, double, image of two birds in a
hand)

.

154





青龍

[lǎo]

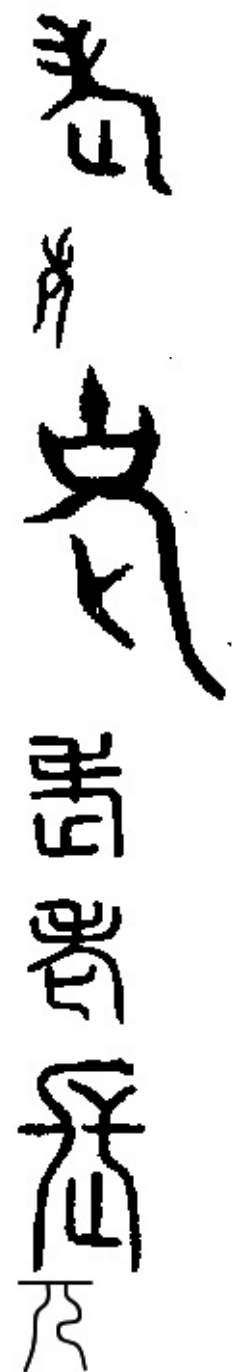
Old, venerable, aged,
of long standing, always. The image of a
155



man's
hair
turning grey.

[máo, hair, feather, wool, down] is a pictograph
conveying the senses hair, fur, etc.

, the
image of a person turning is used to convey the sense,



[cháng]
Long, lasting, steadily,
regularly. [zhǎng] Grow up, chief, head, increase.

Said by the Shuo Wen to be composed of three parts.

157

[illegible]

,

. The
is defined as a tall plateau. A tall
structure with a level surface.

a man turning around, signifies the idea of
transformation. And
the idea of disappearance into a
horizon.

is turned upside down to indicate the disappearance
as the structure
progresses
upwards.

Remember
is from (rù, enter) and (where the
heavens, or the skies, as indicated by the vertical, meet the
158





earth, as indicated by the horizontal)- to enter into the horizon, to disappear.

The most ancient forms of ,

has been interpreted as the imagery of a man with long hair, tied by a brooch.





Notes: The lower portion of the character

is

which the Shuo Wen says is an ancient variant for the character for man. One is reminded of the use of the imagery of a man in

[dà, big, high , tall,
vast, immense] and in
[tiān, heaven, sky].

Searching for cues to ideographic notions behind
we
160

π

π

π

π

π

find, for instance, a seal variant of ,
. This might
be a corruption, but gives hints to associations in the ancient
Chinese psyche.

In the myths of many cultures, including tribes, mountains
take on an anthropomorphic significance.

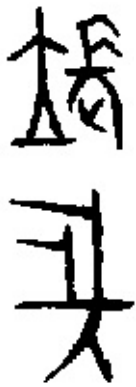
Seal variants of

[, wù, towering] include

and
amongst them. They have on their left the
imagery of a mountain
and a terraced mount

161





respectively. The right hand side of both the characters is a form which indicates the flow of (qì, air, vapor, a kind of energy).

Karlgren attributes the meanings “Tabouret, stool; cut off the feet; immovable, steady, determined,” to

.

Variants of :



五 五 五 五 五 五 五



[yuè]

Moon, Month. A pictographic depiction of the moon. Lunar months were apparently a way to keep time in ancient China.

The most common pictographic

163



variant in ancient times, seems to have been:

.

164

𪚩𪚩

𪚩𪚩

𪚩𪚩

𪚩

𪚩𪚩

𪚩𪚩



[Yǔ] **And, together with.**
 [Yù] **Participate.** The character
 is composed of the
 image of two pairs of hands
 , and
 , a spoon with
 something contained, according to the Shuo Wen.

Variants show an interlocked structure in the middle



In them, the central form resembles

([yá], tooth). The "Picture of a molar," for Karlgren and the imagery of two teeth above and below grinding against each other, for Shuo Wen.

[liǎng]

Two, double, both, either, a measure of 50 gm., ounce, tael. "Picture of a balance, two arms with a weight on each," says Karlgren. Old variants

[zhèng]
**Government, politics,
political.**

From

(zhèng right, righteous, rectify) and (pū, strike, beat, tap). Ideographically conveying the sense ‘to

167

政
扑
𠂔



govern.’ The idea of action here is conveyed by the .
 is sometimes used to represent an action involving
 force, as perhaps was the nature of government during
 certain ancient dynasties. The hand is often symbolic of
 action.

is a seal variant of (pū, abstracted to
 in characters) which has the image of a hand

[shǒu, a hand drawn with five fingers] on the left, and

[bǔ, foretell, predict] which is phonetic and
 at the same time signific of an evolution emanating from the
 central, animating, world-axis; an action which actualizes.

168





Ancient variants include

which will be better understood as we study variants of
which include
which may suggest
conformance, or restraint imposed by a Heavenly hierarchy,
and
both of which suggest the restraint of
ordering principles.



錯畫也象文亦上屬皆從文

[wén]

**Language,
literature, writing, script, culture.**

A man with his heart marked prominent. Learning, education, culture, etc., are of the heart. The man is likely sitting cross legged, as scholars often did in ancient China.
, says the Shuo Wen.

Karlgren and Lindqvist both are of the opinion that the ideogram originally represented a person with a tattoo on his chest. has the meaning decorative patterns, tattoo, etc.
, Wenlin says, is a literary word for 'tattoo.' The dictionary also maintains that the word wén "formerly meant 'lines', 'veins', 'wood-grain.'"



交 交 脛 屯 徂 大 象 交 形 尺 交 止 屬 皆 徂 交



An analogous form, [jiāo, join, connect]
is explained
such by the
ShuoWen:

The image of a person sitting crosslegged. "To cross, interlock;
join, jointly; communicate, intercourse, friendship; hand over,
deliver," says Karlgren explaining

.







[bù] **Part, section, troops in the military.** From (pǒu) which is attributed the meaning *to say no, to spit out, etc.* and (yì) city.

173



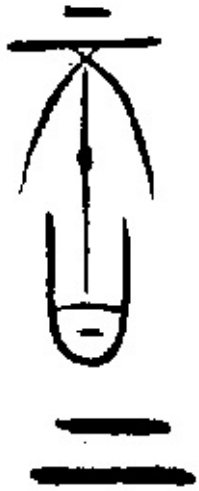
appears as
in its ancient forms.

[fǒu, no] seems a closely related word, with (bù, no) and (kǒu, mouth).

has an additional

dot on the top. A variant of 𠂔 shows a man spitting out into a vessel. The idea of refusal of a notion, negation.

A kind of spitting out, saying no and refusing to accept. can add the idea of emphasis, a densified idea-seed. Or it
174





might as well have been from an abstraction of the character
for above which is found on certain ancient forms, considered
variants of
. [shàng, above] has had the
ancient variants

.

Harsh commands
keeping a troop in conformance
. Remember that city, abstracted to , is the
imagery of a person bowing or kneeling conformant to the
175





bounding laws of the city, indicated by a walled structure
above him, and in certain rare variants, around him

[zùi] **Most, highest.**

The lower portion of the character is [qǔ, take, get, fetch]

. A hand

holding an

. To pick by the ear. The
176



Shuo Wen points out that in ancient times there was a practice of cutting off and presenting the enemy's left ear as proof of battle service.

, says the

Shuo Wen, describing

. To catch and pick up,

interpreting the surface meaning Shuo Wen attributes.

The top portion of the character is [mào, hat]
, the
image of a headdress. The two lines are decorations,
according to the Shuo Wen. They may as well suggest a
hierarchy, being related in form to the ancient Chinese
character for ‘above.’

. To violently pick
up, says the Shuo Wen.
, the form Shuo Wen uses to
describe the sense ‘violent’ is composed of the picture of a

177



dog
, and,
, the picture of a sprout. To violently
attack what is tender. The bloom or sprout also signifies

As a mnemonic, that which has been taken to the top – highest, most.
Variants of the character include

በጋራ ጥሪ



channels of water extending, symbolic of the principle patters along which a water stream expands. The flows of energy in nature which gives rise to forms - and hence, appearance, shape, form. As a visual mnemonic, a sheep drinking water in a stream that runs through the woods - a beautiful scenery, by extension - appearance.

[yì]

Meaning, idea, will .

“The sound in the heart,” says Karlgren.

The component on the top is

[yīn,
sound], for which the Shuo Wen offers a similar explanation,
saying it is the
- “the sound born
from the heart.”



suggests sound, musical tones, sound as
generated by a musical instrument, etc.

is
, translated,

from
holding

.

An expression of intent

[yán, words], as it stands in a whole form
, or a harmonious form; when the explanation of Shuo Wen is subjected to an ideographic interpretation. Note also that the character for [gān, sweet]





has the ancient forms

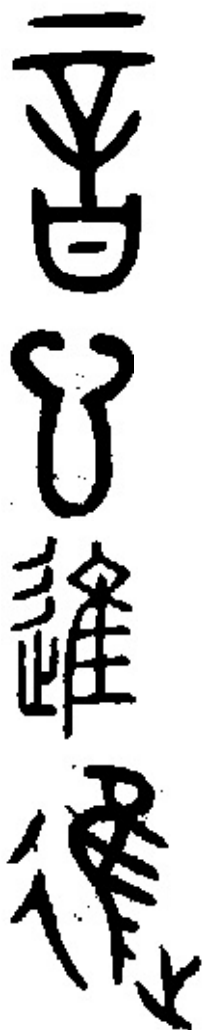
.

The lower half of 心 is the imagery of a heart
[xīn]

. Meaning, idea, will, etc., are perceived
initially as a sound or music
emanating from the

181





heart

. An expression
of intent from the
heart

.

[jìn]

**Go forward,
advance, enter.**

Image of a short-tailed bird [zhuī], and the component [chuò, go], which indicates movement. As an ideographic association: A bird in flight moves *forward*.

182



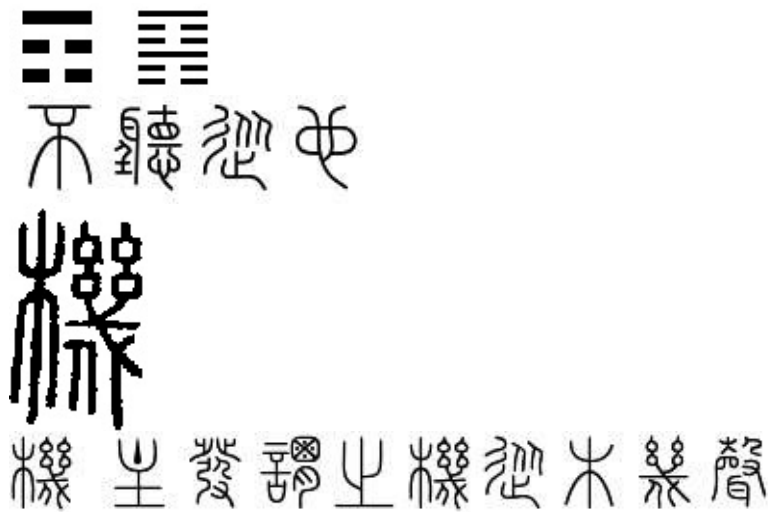


[hěn]

Very. The component on the left is [chì, now attributed the meaning ‘footstep’], which is a form abstracted from the imagery of the half of a crossroads

, , which later came to be interpreted as two footsteps and . On the right side is the imagery of a person staring with a big eye,

. Said by the Shuo Wen to be cognate to itself, has the meanings tough, straightforward, blunt, hard to chew, etc., is the name of
183



the trigram and hexagram “Keeping Still, Mountain.

”

is an indolent person, a stupid person, a person staring, an extremely perceptive and rooted individual, say varying interpretations. Such a person stays his course . An intensifier of the idea movement – the sense *very*.

as per the Shuo Wen, means

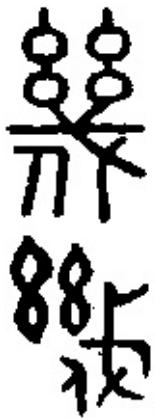
,
a surface translation of which would be “not listening and following.”

[jī]

Machine, mechanism

The name of the principal expansion driver, according to the Shuo Wen.

184





戡 二 小



From , wood, indicating a pattern, and here a framework
and [jǐ] a character which may be interpreted,
ideographically, as a formation of hidden guard-troops.

In explaining

,

,

,

the Shuo Wen says, it is from [which in turn is from two
(yāo, the image of cocoons connected by threads, attributed
the meaning ‘small’) combined

], and , which is a

garrison, and the image of a person and a weapon

-

armed guards, according to the Shuo Wen. may here
indicate a connectedness between units, an intricate
connected formation, etc.

To [jǐ], Shuo Wen attributes the meaning

[, wēi,

which now has the meaning tiny, micro, abstruse, subtle].

in turn is described by the ancient dictionary as
 [] or hidden movement. The stealth formation and
 185



movement of troops, or guards. in the modern usage has

become an ideograph conveying the senses “how many; a few; some, several; etc.”

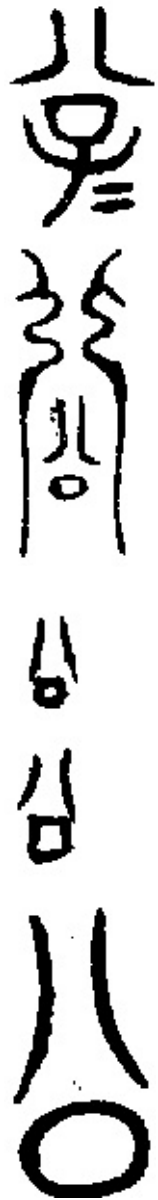
A framework and its hidden movement mechanisms . In ancient times, the framework of machinery may have often been made of wood .

[gōng] **Public** .

"The scholastic interpretation is: the right division of private things," says Karlgren. [sī]

is a character attributed the meaning private, and a component in
186

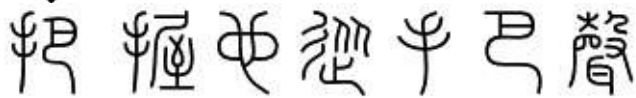


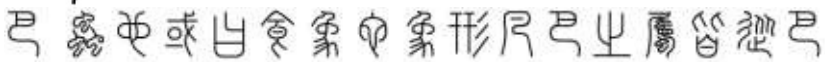


[sī, personal]. There are various theories on the origins of
- one which says it is an abstract form conveying a sense of
cocooned-ness; and another says it derives from the form of a
cocoon. The Shuo Wen form of the character
suggests
that by the time dictionary was written, the form was probably
understood as a cocoon. [bā, eight] conveys the sense ‘to
divide.’

Ancient variants include:







[bǎ]

Grasp, hold; handle; a measure word for things with handles, for handfuls; for indicating the object which is acted upon by the

verb.

From

shǒu, hand, symbolizing action and [bā]
which the Shuo Wen says is phonetic,

is

A kind of insect or reptile which resembles a snake in its form.
Once consumed as food, perhaps, as the snake has been in
certain parts of China.

188

𪚩
𪚩
𪚩
𪚩
𪚩



Ancient forms of
 include
 ,etc. The most ancient forms
 , etc.,
 seem either to be the image of a person raking the ground, or
 grasping something on the ground, etc.

A seal variant of 是 is
 - perhaps a corrupted form.
 189





As a mnemonic, the act
of grasping
a snake-like reptile from the earth.

[yòu] **and; again; both.** The image of a
hand. The ideographic sense which conveys the attributed
meanings seem to be “also in hand is.”



全 篆 力 全 巡 王 純 王 巳 全

[lì] **Force, physical strength.** The image of a strongly muscled male arm, exerting force.

.

.

[quán]
**Whole, entire, total,
perfect, entirely.**

191

人

人

王

王

王

王

全

From[rù, enter]
and (yù, jade)

To enter a state of perfection, or a piece of jade worked to perfection, the idea of completion.

The Shuo Wen says the character is a seal calligraphy version of an older character [tóng]. The current meanings of the character being harmony, concord, be the same as, similar, etc. In modern usage, it is considered cognate to [tóng, same, similar with]. Shuo Wen however says that signifies completion,

點 𠂔 𠂕 𠂖 𠂗 𠂘 𠂙 𠂚 𠂛 𠂜 𠂝 𠂞 𠂟 𠂠 𠂡 𠂢 𠂣 𠂤 𠂥 𠂦 𠂧 𠂨 𠂩 𠂪 𠂫 𠂬 𠂭 𠂮 𠂯 𠂰 𠂱 𠂲 𠂳 𠂴 𠂵 𠂶 𠂷 𠂸 𠂹 𠂺 𠂻 𠂼 𠂽 𠂾 𠂿 𠃀 𠃁 𠃂 𠃃 𠃄 𠃅 𠃆 𠃇 𠃈 𠃉 𠃊 𠃋 𠃌 𠃍 𠃎 𠃏 𠃐 𠃑 𠃒 𠃓 𠃔 𠃕 𠃖 𠃗 𠃘 𠃙 𠃚 𠃛 𠃜 𠃝 𠃞 𠃟 𠃠 𠃡 𠃢 𠃣 𠃤 𠃥 𠃦 𠃧 𠃨 𠃩 𠃪 𠃫 𠃬 𠃭 𠃮 𠃯 𠃰 𠃱 𠃲 𠃳 𠃴 𠃵 𠃶 𠃷 𠃸 𠃹 𠃺 𠃻 𠃼 𠃽 𠃾 𠃿 𠄀 𠄁 𠄂 𠄃 𠄄 𠄅 𠄆 𠄇 𠄈 𠄉 𠄊 𠄋 𠄌 𠄍 𠄎 𠄏 𠄐 𠄑 𠄒 𠄓 𠄔 𠄕 𠄖 𠄗 𠄘 𠄙 𠄚 𠄛 𠄜 𠄝 𠄞 𠄟 𠄠 𠄡 𠄢 𠄣 𠄤 𠄥 𠄦 𠄧 𠄨 𠄩 𠄪 𠄫 𠄬 𠄭 𠄮 𠄯 𠄰 𠄱 𠄲 𠄳 𠄴 𠄵 𠄶 𠄷 𠄸 𠄹 𠄺 𠄻 𠄼 𠄽 𠄾 𠄿 𠅀 𠅁 𠅂 𠅃 𠅄 𠅅 𠅆 𠅇 𠅈 𠅉 𠅊 𠅋 𠅌 𠅍 𠅎 𠅏 𠅐 𠅑 𠅒 𠅓 𠅔 𠅕 𠅖 𠅗 𠅘 𠅙 𠅚 𠅛 𠅜 𠅝 𠅞 𠅟 𠅠 𠅡 𠅢 𠅣 𠅤 𠅥 𠅦 𠅧 𠅨 𠅩 𠅪 𠅫 𠅬 𠅭 𠅮 𠅯 𠅰 𠅱 𠅲 𠅳 𠅴 𠅵 𠅶 𠅷 𠅸 𠅹 𠅺 𠅻 𠅼 𠅽 𠅾 𠅿 𠆀 𠆁 𠆂 𠆃 𠆄 𠆅 𠆆 𠆇 𠆈 𠆉 𠆊 𠆋 𠆌 𠆍 𠆎 𠆏 𠆐 𠆑 𠆒 𠆓 𠆔 𠆕 𠆖 𠆗 𠆘 𠆙 𠆚 𠆛 𠆜 𠆝 𠆞 𠆟 𠆠 𠆡 𠆢 𠆣 𠆤 𠆥 𠆦 𠆧 𠆨 𠆩 𠆪 𠆫 𠆬 𠆭 𠆮 𠆯 𠆰 𠆱 𠆲 𠆳 𠆴 𠆵 𠆶 𠆷 𠆸 𠆹 𠆺 𠆻 𠆼 𠆽 𠆾 𠆿 𠇀 𠇁 𠇂 𠇃 𠇄 𠇅 𠇆 𠇇 𠇈 𠇉 𠇊 𠇋 𠇌 𠇍 𠇎 𠇏 𠇐 𠇑 𠇒 𠇓 𠇔 𠇕 𠇖 𠇗 𠇘 𠇙 𠇚 𠇛 𠇜 𠇝 𠇞 𠇟 𠇠 𠇡 𠇢 𠇣 𠇤 𠇥 𠇦 𠇧 𠇨 𠇩 𠇪 𠇫 𠇬 𠇭 𠇮 𠇯 𠇰 𠇱 𠇲 𠇳 𠇴 𠇵 𠇶 𠇷 𠇸 𠇹 𠇺 𠇻 𠇼 𠇽 𠇾 𠇿 𠈀 𠈁 𠈂 𠈃 𠈄 𠈅 𠈆 𠈇 𠈈 𠈉 𠈊 𠈋 𠈌 𠈍 𠈎 𠈏 𠈐 𠈑 𠈒 𠈓 𠈔 𠈕 𠈖 𠈗 𠈘 𠈙 𠈚 𠈛 𠈜 𠈝 𠈞 𠈟 𠈠 𠈡 𠈢 𠈣 𠈤 𠈥 𠈦 𠈧 𠈨 𠈩 𠈪 𠈫 𠈬 𠈭 𠈮 𠈯 𠈰 𠈱 𠈲 𠈳 𠈴 𠈵 𠈶 𠈷 𠈸 𠈹 𠈺 𠈻 𠈼 𠈽 𠈾 𠈿 𠉀 𠉁 𠉂 𠉃 𠉄 𠉅 𠉆 𠉇 𠉈 𠉉 𠉊 𠉋 𠉌 𠉍 𠉎 𠉏 𠉐 𠉑 𠉒 𠉓 𠉔 𠉕 𠉖 𠉗 𠉘 𠉙 𠉚 𠉛 𠉜 𠉝 𠉞 𠉟 𠉠 𠉡 𠉢 𠉣 𠉤 𠉥 𠉦 𠉧 𠉨 𠉩 𠉪 𠉫 𠉬 𠉭 𠉮 𠉯 𠉰 𠉱 𠉲 𠉳 𠉴 𠉵 𠉶 𠉷 𠉸 𠉹 𠉺 𠉻 𠉼 𠉽 𠉾 𠉿 𠊀 𠊁 𠊂 𠊃 𠊄 𠊅 𠊆 𠊇 𠊈 𠊉 𠊊 𠊋 𠊌 𠊍 𠊎 𠊏 𠊐 𠊑 𠊒 𠊓 𠊔 𠊕 𠊖 𠊗 𠊘 𠊙 𠊚 𠊛 𠊜 𠊝 𠊞 𠊟 𠊠 𠊡 𠊢 𠊣 𠊤 𠊥 𠊦 𠊧 𠊨 𠊩 𠊪 𠊫 𠊬 𠊭 𠊮 𠊯 𠊰 𠊱 𠊲 𠊳 𠊴 𠊵 𠊶 𠊷 𠊸 𠊹 𠊺 𠊻 𠊼 𠊽 𠊾 𠊿 𠋀 𠋁 𠋂 𠋃 𠋄 𠋅 𠋆 𠋇 𠋈 𠋉 𠋊 𠋋 𠋌 𠋍 𠋎 𠋏 𠋐 𠋑 𠋒 𠋓 𠋔 𠋕 𠋖 𠋗 𠋘 𠋙 𠋚 𠋛 𠋜 𠋝 𠋞 𠋟 𠋠 𠋡 𠋢 𠋣 𠋤 𠋥 𠋦 𠋧 𠋨 𠋩 𠋪 𠋫 𠋬 𠋭 𠋮 𠋯 𠋰 𠋱 𠋲 𠋳 𠋴 𠋵 𠋶 𠋷 𠋸 𠋹 𠋺 𠋻 𠋼 𠋽 𠋾 𠋿 𠌀 𠌁 𠌂 𠌃 𠌄 𠌅 𠌆 𠌇 𠌈 𠌉 𠌊 𠌋 𠌌 𠌍 𠌎 𠌏 𠌐 𠌑 𠌒 𠌓 𠌔 𠌕 𠌖 𠌗 𠌘 𠌙 𠌚 𠌛 𠌜 𠌝 𠌞 𠌟 𠌠 𠌡 𠌢 𠌣 𠌤 𠌥 𠌦 𠌧 𠌨 𠌩 𠌪 𠌫 𠌬 𠌭 𠌮 𠌯 𠌰 𠌱 𠌲 𠌳 𠌴 𠌵 𠌶 𠌷 𠌸 𠌹 𠌺 𠌻 𠌼 𠌽 𠌾 𠌿 𠍀 𠍁 𠍂 𠍃 𠍄 𠍅 𠍆 𠍇 𠍈 𠍉 𠍊 𠍋 𠍌 𠍍 𠍎 𠍏 𠍐 𠍑 𠍒 𠍓 𠍔 𠍕 𠍖 𠍗 𠍘 𠍙 𠍚 𠍛 𠍜 𠍝 𠍞 𠍟 𠍠 𠍡 𠍢 𠍣 𠍤 𠍥 𠍦 𠍧 𠍨 𠍩 𠍪 𠍫 𠍬 𠍭 𠍮 𠍯 𠍰 𠍱 𠍲 𠍳 𠍴 𠍵 𠍶 𠍷 𠍸 𠍹 𠍺 𠍻 𠍼 𠍽 𠍾 𠍿 𠎀 𠎁 𠎂 𠎃 𠎄 𠎅 𠎆 𠎇 𠎈 𠎉 𠎊 𠎋 𠎌 𠎍 𠎎 𠎏 𠎐 𠎑 𠎒 𠎓 𠎔 𠎕 𠎖 𠎗 𠎘 𠎙 𠎚 𠎛 𠎜 𠎝 𠎞 𠎟 𠎠 𠎡 𠎢 𠎣 𠎤 𠎥 𠎦 𠎧 𠎨 𠎩 𠎪 𠎫 𠎬 𠎭 𠎮 𠎯 𠎰 𠎱 𠎲 𠎳 𠎴 𠎵 𠎶 𠎷 𠎸 𠎹 𠎺 𠎻 𠎼 𠎽 𠎾 𠎿 𠏀 𠏁 𠏂 𠏃 𠏄 𠏅

Karlgren says the ancient pronunciation of would have been in ancient times as dz i wan, dz i w n, ts an, etc., and attributes to it the meaning ‘complete; preserve.’

Dot, a bit.

Shuo Wen says the character refers to small particles of soot.
The component on the left [hēi, black]
is given
by Shuo Wen, the sense:

The color of the northern side, the color of that which is
emanated by fire; that which emanates from fire and emits
through the window. The lower portion of the character was
[yán, burning hot]. is [huǒ, fire] doubled. The upper
portion
is said to be the image of window on a room.
It is an ancient variant of a character
[, cōng, now
attributed the meanings ‘chimney, vent, window, etc’] which
is described such by the Shuo Wen:

When on a wall it is called
[yǒu, window], and when
on a room, it is called
[cōng].
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has the meanings black, dark, etc., in current usage.
On the right side of is [zhān, fortune telling; zhàn,
occupy, possess, constitute] which is phonetic, according to
the Shuo Wen. From [bǔ, cracks formed on tortoise shells
subject to heat during a divination ritual] and [kǒu, mouth]
interpreting those patterns. “To interpret prognostics,”
says Karlgren. From a purely ideographic standpoint, here the

䷗ ䷖ ䷕ ䷔ ䷓ ䷒ ䷑ ䷐ ䷏ ䷎ ䷍ ䷌ ䷋ ䷊ ䷉ ䷈ ䷇ ䷆ ䷅ ䷄ ䷃ ䷂ ䷁ ䷀



"Four. Numerical sign. Even number, which is easily divided into two halves. The old form graphically represents the division of into halves," according to Wiegner.

Ancient variants include:

頭

頭

頭



[tóu]

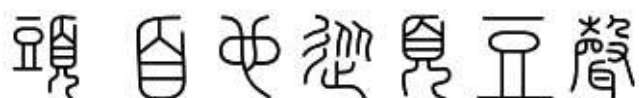
Head;

first. On the left [dòu] is the image of a vessel, one from which meat was eaten, according to the Shuo Wen! Here it plays a phonetic role as well. And on the right is the image of a head

above

, an ancient variant form for the character

(, rén, man, person).



𐤊𐤍𐤏𐤔

[yǐ]

Already. "

a symbol the
analysis of which is uncertain, but which is said to indicate an
exhalation, an outcry (and serves in this sense e.g. in móu):
hough! voila! it's finished!," says Karlgren.

It is thought that

evolved later
with the ideogram for man added to become
198

𠂔
𠂔
𠂔
𠂔
𠂔
𠂔

yǐ[

, in order to, using, so as to] as well
as to [yǐ, already]. Shuo Wen says

indicates use. Some sources say it is the mouth in exhalation, generating the creative breath. Others say it is a fetus turned upside down. The fetus coming to birth can indicate the senses ‘*already* formed,’ ‘coming to serve a purpose of,’ etc. – which are meanings seen attributed to the varied forms which have apparently derived from the same ancient form

199

己 用 屯 變 反 弓 賈 情 中 詔 弓 還 弓 實 屯 象 形





Wieger's explanation for
is "This very ancient character
is supposed to represent the exhalation of the breath, the
virtue that emanates from any object, its action, its use. By
extension, use till exhaustion, to terminate."

Note that the character is different from [jǐ, self].

[yīn]

Cause, reason, because. As a visual
mnemonic, a man lying on a bed – that on which a man rests
his argument - The reason. From [wéi, surround], and
[dà, big], according to the Shuo Wen, which attributes to
200

因 就 也 巡 口 大

等

the character the meaning [jiù, simply, right away, with regard to].

[děng]

**Category, class, and so on,
wait, a pattern , etc., continuation in a pattern.**

Restrained

[cùn , now conveys the sense
'measurement' and is thought to be a measurement
associated with the hand or the thumb] evolution



[zhī , , the imagery of a plant growing or a feet stepping forth from a line] in a pattern

[zhú, bamboo twigs].

[sì, now attributed the meaning ‘temple’ or ‘monastery’, a sense we shall explore in further detail later]

is explained thus by Karlgren: "From hand (in the 'thumb' variation) signific and zhī phonetic, here

distorted into ."

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[wèn, ask] **Inquire, ask, a question.** To speak[kǒu, mouth] at the door
[mén]. An expression
, seeking, made at
a door

. [mén, door] is phonetic, according to the Shuo Wen.

203



新 實 如 小 東 巡 木 辛 聲
親 王 也 巡 見 木 聲

[xīn]

New. On the left is [qīn] a character which originally meant 'hazel-nut tree,' according to the Wenlin. Image of a tree with fruit resembling a chestnut, according to the Shuo Wen.

is from (mù, tree) and (xīn, the imagery of an upside down man, aligned opposite to the hierarchies, and attributed the meaning 'suffering'), according to the Shuo Wen. has on the right the image of an axe. The components allow for various interpretations. Axe chopping wood, change, renewal, and suffering associated there with . The cutting of a tree might symbolizing the initial state of a pattern being acted upon to bring forth change. The upside down man may also symbolize will, intent, etc. The transformation of patterns, subject to the creative intent or will descending.

, with (jiàn, see, image of a man with a big eye) added to , has now the meanings kin, kiss, relatives, etc.



𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐 𪔐

Shuo Wen uses the term
 (to, towards), the
 imagery of a bird descending to the earth, to describe . In
 certain cultures, including certain aboriginal ones, the
 descending bird denotes descend of a higher spirit.
 To fetch wood, is the sense Shuo Wen attributes to

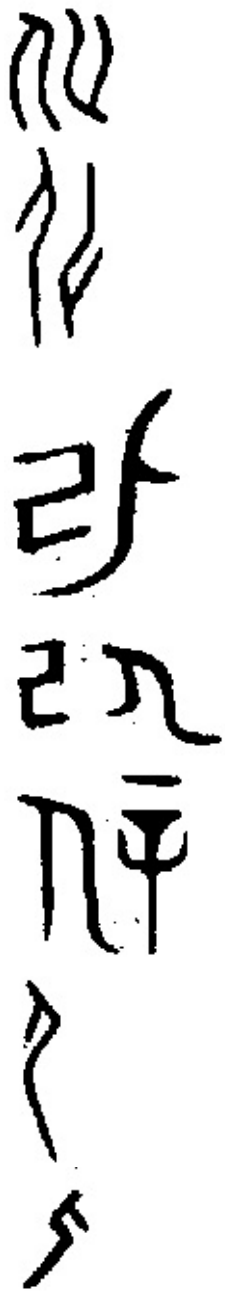




Shuo Wen attributes to the character, the meaning [zhǐ, stop].

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is Shuo Wen's form for 人 while
is Shuo

Wen's form for [rén] person.

In certain cases, in the ancient forms are seen the imagery of
a man turned upside down [huà]

,

•

五
口

[míng] **Name.** "What is called out in the dark," says Karlgren. From [xī, evening, the image of the moon] and [kǒu, mouth]. One must say one's name to identify oneself in the dark .

[jǐ] Self.

The Sixth of the 10 Heavenly Stems .

The image of thread on a loom, according some sources. The self as that which weaves the appearance of reality, perhaps. Or, the self as a thread in the fabric of reality.

208

己

己 中 己 象 鼻 物 辟 滅 詘 形 己 弓 承 戊 象 人 腹

. The 'S' form of the character also suggests a manifested state, a restrained state in reality.

Ideographically interpreted, and stripped of its context as an explanation of the Heavenly Stem, the Shuo Wen entry conveys a sense: The central chambers. In form resembling the emergence of the myriad things from the hidden. , seems to suggest that the sixth heavenly stem , inheriting from the fifth stem , resembles in form the human abdomen.

The explanation seems related to the traditional correlation of the Heavenly stem with the central point, where the four directions merge. The Ten Heavenly Stems have associations with the four directions and the center, The Five Elements, etc. In Chinese, sound forms are symbolic. The sound of the Fifth Heavenly Stem is [wù] and the Sixth is [jǐ]. Wu Ji is similar in sound to the phrase for the primordial chaos [Wújí] from which it is said, the Tai Ji emerges.

天
地
人
三
才
一
理



[zhèng]

Right, righteous, straight, correct. From , the image of a foot, and , a line. "To stop at the line ...without going astray," says Wieger.

Ancient variants sometimes show a feet, which can symbolize restrain, under the character for 'above, Heavens, etc.'

The restrain imposed by the Heavenly Hierarchy, the sense - that which is righteous.

In more ancient variants is seen a rectangular or circular space in front of the feet



. The circular form, in both Chinese and Western traditional thought symbolized the Heavens, while the rectangular form symbolized the Earth. In another sense, the Circular form was used as a symbolic of what was referred to in certain philosophies as the quintessence of matter while the rectangular form symbolized the ordering of the four elements. The circle is also often interpreted as the vault of

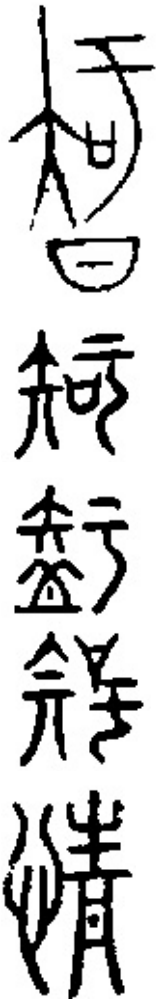
Heavens, etc. There are of course several other associations as well.

[zhī]

Know, knowledge.

[cí ,Word], is the meaning Shuo Wen attributes. "Know, understand, perceive - 'to speak so as to hit the mark,' says the scholastic commentator," according to Karlgren .

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Ancient variants include

And possibly
corruptions, found on seals include

.

[qíng]
**Feeling, emotion, love,
inclination, affection, interest.**

On the left is the image of a heart. On the right is a character
which means youth, young, green. is the color of East,
according to the Shuo Wen.

In explaining , "The hue of growing plants," says
212

青
青
青



Weiger, while asking “But 丹 means RED! Was the inventor of a Daltonian?”

And Karlgren says, "The 丹 color of vegetation, in the same time phonetic."

The lower portion of

is

(dān, red, cinnabar) . Cinnabar is a red colored mineral, mercuric sulfide, chemically. The dot is said to depict a piece of cinnabar. The Shuo Wen explanation is interpreted as saying the frame around it represents the mine from which the cinnabar is taken.

For Weiger, 丹 is cinnabar in "the crucible of the Taoist alchemists," and for the 丹 "placed in a tray or palette to be used as red pigment."

In some traditions, Mercury is associated with the feminine, and Sulphur with the masculine – so we can speculate that

213



here we may have references to Daoist concepts related to the interaction of Yin and Yang.

The upper portion of is [shēng life, birth, the imagery of a growing plant]

.

Together, might ideographically signify the emergence of life from nature's alchemy. Hence, the sense the 'color of nature.' 'Young, youth' etc. might be associations with the ideographic sense 'a fresh life, a freshly generated life.'

[qīngwā] means frog and in the symbolism of Western traditions, and fairy tales, the frog is the base matter which is subject to the alchemical transformation.

As a mnemonic, the emotion in a young or tender heart . Shuo Wen says, it is "The Yin Qi of humans, which has in it the nature of desire. "

214



[wú] **Without, Nothingness.**

The

Shuo Wen says the character is composed of [wǔ, forest, luxuriant]

and [wáng, disappear].

The state where the luxuriant manifestations disappear .

, in turn, is composed of

[lín, forest, from the ideograph for a tree (mù) doubled],
[dà, immense], and two [niàn, twenty, from two
(ten)s combined and joined at the bottom,].





Based on an ancient variants as

, the

Wenlin says, was the “Picture of a dancer with fancy sleeves or tassels in his or her hands. Now 'dance' is wǔ,

216

爽

𠄎

𠄎

夾

舌

舌 奇 寧 齋 也 通 終 舌 齋 齋 舌 齋 也 王 亥 說 不 屬 齒 卽 齋 舌

舌

舌

with two feet added to the bottom. was borrowed for the word wú 'without' (because the words sounded similar).” [wǔ, dance] had the ancient forms

, etc.

An ancient variant of the character , mentioned by the Shuo Wen is

, and perhaps the idea behind the form was one of penetration to higher realms.



𦰩
𦰪
𦰫
𦰬
𦰭
𦰮
𦰯 𦰰 𦰱 𦰲 𦰳 𦰴

Other Seal form variants include:

, many of which, despite their

apparently being corruptions, would be of interest to the student of symbology.

[dì] **number, -th, rank, degree, order, etc.**

Is composed of [dì, younger brother] and (zhú) 'bamboo' on top .

, which has the ancient forms
218

夷
𠂔
𠂔
𠂔
𠂔

夷 韋束上 𠂔 夷 𠂔 𠂔 古 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

, is

“A thread that is wound on a spool, having a catch at the top and a winch at the bottom, primitive instrument, reef and

bobbin,” according to Wieger. By extension, “succession of brothers, elder, younger; succession; younger brothers.”

Another interpretation of the form is that it is a bundle of sticks tied together. Part of the same bundle, thus the sense “a younger brother, etc.”

The Shuo Wen explains the character such:

A leather bundle’s ordering.



, are ancient variants of .

These forms align with an interpretation of the character as a bundle of leather, or, perhaps, of leather sheets.

The ideogram (zhú), bamboo twigs add the sense *to count*, bringing out the sense number, -th, rank, degree, order, the position of a thing as part of a group, etc.

[chǎn]

**Produce, give birth to,
product.**

220



From , the image of a plant, and [yàn, man of virtue & ability]

abstracted, according to the Shuo Wen.

is composed of [wén, civilized], [chǎng, attributed the meanings factory, yard, department in modern usage as a shortened form of]. "A cliff which projects, a stiff slope," says Wieger, explaining , concurring with the Shuo Wen's explanation. The ancient pronunciation was likely similar to hǎn, and the meaning was 'cliff.' A cliff as where there is a new generative activity, in this ideograph.

, as an ideograph, is considered cognate to : a roof, a

shed. "For a long time, cliff and dwelling were one and the same thing," says Lindqvist.

[shān] depicts decorative patterns, decorative feathers, etc., and conveys here a sense of ordering.

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The products
of a place of civilized
activity

.

.

"The wrinkles formed on the body consequent upon child-birth. Fecundity, to bear, to produce," says Wieger. "The signific is , interpretation of the rest uncertain," says Karlgren.





222













[ding]

Stable, fixed.

All things under the (mián) roof, in a (zhèng) rectified-restrained state.

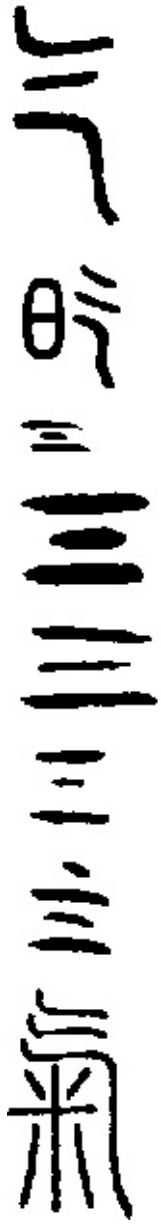
[qì] Air, vapour, vital energy, breath.

Clouds and circulating energy, according to the Shuo Wen.

223

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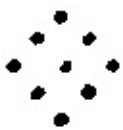




"Curling vapours rising from the ground and forming clouds above," says Wieger.

Ancient variants include:

A closely related form is [qì]
which according to
Wenlin shows steam rising from [mǐ, imagery of grains
224



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] rice as it
cooks.

[qì] has the ancient variants

[huà]

Speech, conversation, talk,

saying. On the left is yán, words; and on the right is

,
a character which is attributed the meaning ‘held in the

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mouth,’ by the Shuo Wen. Karlgren apparently reads the

Shuo Wen attribution as “to shut the mouth,” and gives it the sense “bring together, join.” Wenlin reads the Shuo Wen entry as “hold in the mouth.” Attributed pronunciations for the word
, which is currently no longer in use, include kuo and guā.

The Shuo Wen says says
is from the image of a mouth
and
abstracted .

is the foundational portion of a plant, according to the Shuo Wen.



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As a mnemonic: Words
with a founded

expression

- talk, a meaningful conversation. Words
which coherently, good-orderdly come together, according to
the Shuo Wen, which says
is phonetic.

[zhòng]
Heavy, important;[

chóng] **again; once more** .

227

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, says the Shuo

Wen.

One explanation given traditionally is that the people of
importance were seated

on the east

[dōng, east,

image of the sun behind a tree].

may also be interpreted as an active manifestation's patterns
, and
a man on earth, in whose perception it manifestss. Early Western scholars of Chinese have interpreted certain seal forms of the character as a pile of weights.

"The small seal has (rén) at the top, (tǔ) at the bottom and (dōng) phonetic in the middle; this is not original, for an older form is simply a picture of a weighing-machine, see WIEGER," says Karlgren.

The meaning associated with the sound chóng may derive from such an interpretation weights piled *repeatedly –again*,
228



once more, on another.

[jī]

A small table;

Ideographic representation of a table. According to the Zhou Li, there are five types of .

[biǎo]

Display, outside, external,

show, list. From the ideograph for a feather , and the ideograph for a cloth . The surface, the superficial, the external.

229

表 二 衣 巾 袂 衣 巾 古 著 衣 表 故 己 巾 表 表

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"The outside of a garment, outside, external; (outsiders:) relatives of a different family name; (the side that is seen:) conspicuous, to manifest; a signal; a watch, thermometer etc; schedule -- the hairy side of the (fur) garment," says Karlgren.

[yóu] **From.** "It represents the germination of a fruit-stone, or a large grain; represents the grain, on the top of which the germ is coming up; , By extension, beginning, principle, origin, starting point, cause, to produce, etc.," says

Wieger. Wenlin notes that the stroke order of the character is like that of [tián , said to be a pictographic depiction of a cultivated field]. A sprout growing *from* a field, where the yin and yang interact, as symbolized by the horizontal and vertical lines.

230



[tā]

It. The picture of a snake. As a mnemonic, how one would refer to a snake, “it.” Sinologists theorize that the character was borrowed because it shared the same sound as the word for ‘it’ – in other words, that it was a ‘phonetic-loan.’

[shé] is the character

now used to represent a snake, a character which has the imagery of a snake head modified by the image of a reptile or a worm to the left. The most ancient forms combine the

231



As

As

As

As

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As



image of the snake with that of a human feet

.

Ancient variants attributed to this character, include

232





, etc. However, these forms resemble much the ancient forms of

.

[jiāng] **Shall, indicating the future,**
introducing object of main verb [jiàng] **a general.**

From

and

, a character showing meat and wine
on a table, abstracted. Indicating that which will be subject of
an action in the future – as indicated by the measured-
restrained movement of a hand

about to take food on a
table

. As an ideographic association: He who chooses to
pick

for food predominantly meat and wine

- a

military general.

"From: (hand in the 'thumb' var.) to offer () meat,
signific and qiáng phonetic," says Karlgren.

233





[qiáng] is a plank of wood, left half of , tree. Pronounced [pán], it indicates slit bamboo or chopped wood, a strip, and is also a measure word for shop/field/etc.

Shuo Wen notes that

is from from
[piàn]
slice flipped around.

Explaining [piàn]
, the right side of a tree sliced
in the middle, Shuo Wen says
. Split wood, from a
tree cut in half.

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[huà]

Change, transformation, transform.

From() a person, and the image of a person turned around .

235



[nǚ]

Women, female. The imagery of a kneeling women.

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238

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[wǔ]

Five. Wieger apparently draws from the Shuo Wen,

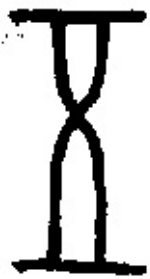
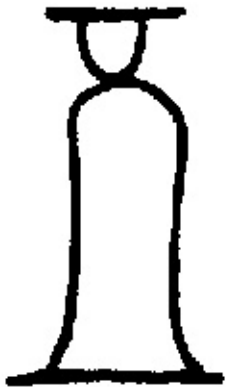
in saying. "The two principles yīn and yáng, begetting the five elements, between heaven and earth."

The two horizontal lines show the Yin and Yang, between Heaven and Earth and X symbolizes their interaction, generating the - a term often translated as the 'five elements.'

Ancient forms of include

And the variants include:

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Karlgren considers the explanation ‘far-fetched.’ However, giving credence to the Shuo Wen notion is the prevalence of similar ideas in other cultures. The Western mystic and author John Dee theorizes in his *Monas Hieroglyphica* published in 1564, that the Roman symbol for five, ‘V’, “ frequently used by the most ancient Latin philosophers,” derives from the idea of a symbolic merging of the two. He further notes that this forms the exact half of the symbol for 10, which was an ‘X’ amongst the ancient Romans.














[dài]

Represent. The character Shuo Wen uses to give the form meaning is ([gèng] intensify, furthermore, [gēng] night watch), the imagery of a hand holding an implement, stoking a furnace.

The left side of the character is the image of a man, and on the right is [yì]





which in ancient times had the meaning [jué],
a short wooden stake or peg. [yì] now is interpreted as an
arrow with a trailing string, used for hunting birds.
From man and a piece of wood used for marking a position
. Thus the sense 'Represent.'

[xiāng]

Each other, mutual. From the image of an eye
and a tree, the tree being symbolic of manifested patterns,
and the eye is that which is able to perceive the manifested. A

mutual interaction of the two generates perception. “The
242





abstract meaning of reciprocity...is said to come from a kind of pun, the two elements and both being pronounced mù," says Wieger.

[huá]

Brilliancy,
glory, splendor . “Perhaps simply a picture of a luxuriant tree,” says Karlgren.

,
 says the Shuo Wen: Glorious. From [cǎo, grass, buds] and
 [a character which the Shuo Wen says depicts buds
 blooming on a tree.].

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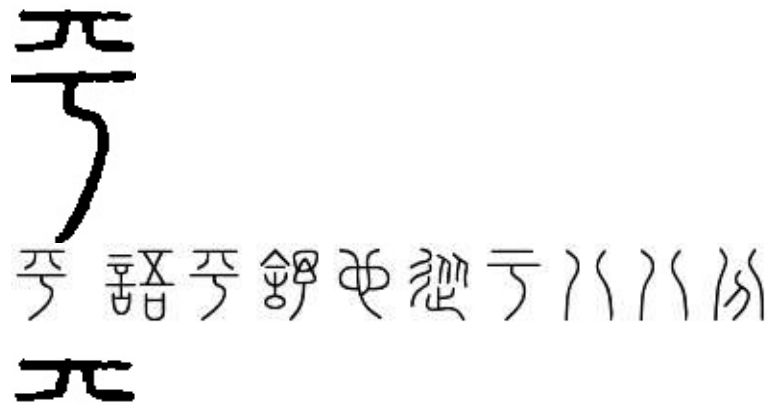


The lower half of the character , which is ,

, conveys the idea of expansion, perhaps an
 evolutionary ‘upward’ expansion[as indicated by the ancient
 character for ‘above’
 in certain variants];
 and the upper part, the idea of blooming. The blooming of an
 evolutionary principle.

[chuí] is said by the Shuo Wen to be a pictographic representation of flowers and leaves on a plant or tree.

244



[píng]
Level, even.

The level expansion of a language- expression, says the Shuo Wen. Language here is perhaps to be understood as an ordering expression, creative-ordering in nature. The form derives from 平 and 平, according to the Shuo Wen. [bā, eight] is indicative of formative, ordering divisions and myriadizations in the process of the energy's expansion. The form with a horizontal line on top likely signifies uniform expansion. The level, plane, uniform nature is emphasized by the horizontal line.

Ancient forms and variants include:

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[huò] **Or, Perhaps**

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九 易 上 變 屯 象 箕 屈 田 災 盡 上 形 尺 九 上 屬 皆 從 九

A city bounded by walls , and guarded , was the

ancient sense of the character. The city bounds are unstable and changing, hence the sense ‘or,’ ‘perhaps.’

[jiǔ]

Nine.

“ may have depicted an arm bent at the elbow, which may have been a gesture indicating the number nine,” says Wenlin.

The intensification of yang energy, having reached its peak. The character’s form shows a ‘wavy’ movement of the arm. The wavy movement of the arm may symbolize an exhaustion of forces, upon having reached the maximum

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九

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九 隹 屯 加 方 止 衤 象 眾 𠂔 𠂔 𠂔 中 彳 微 陽 止 氣 屯

strength that it can expended. The arm symbolizes strength, of yang, masculine, nature. A variant of the character shows nine distinct segments:

The Pythagorean philosopher Iamblichus notes that the number nine is the “greatest of numbers within the decad... an unsurpassable limit.”

[shuǐ]

Water. The imagery of flowing water. The ancient forms resemble the trigram for water: ☵ [, Kǎn].

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Shuo Wen notes that in the middle of the flowing water is Yang qi. In the Trigrams or BaGuas, the broken lines symbolize the feminine, Yin, and the solid lines the male principle in nature, Yang. Water, the Ba Gua suggests, is externally feminine, and internally masculine. The Ba Gua for Fire is ☲ [, Lí], which would suggest an externally manifested masculine aspect and an internal feminine aspect.

Variants of 社 include:

[shè] **Society.**

On the left side of this character is [shì, altar] and on the right is [tǔ, earth].

“Altar to the spirits of the land; sacrifice to the spirits of the land; tutelary deity, village, society - the religious rites for the land, " says Karlgren.

二六

禪

元类
土

社

社

塾生

陸

丙 不 亦 弟 兄 吉 凶 照 召 丙 九 年 變 二 三 年 日 月 堂 屯 觀 孚 不 方 占 爾 時 變 示 福 義
 屯 月 丙 上 屬 留 變 丙

Variants of `include`:

is a character with more complex interpretations that would the explanation of it as an altar suggest. Karlgren expands on notions associated with the symbol, "Prognostic, presage; indicate, exhibit, proclaim, declare, inform -- the scholastic commentators explain: (i.e.) heaven and (the strokes below:) sun, moon and stars! Occurs as a signific in characters bearing on religion, rites, etc.," aligning in his ideas with the Shuo Wen, which says the three strokes below are the Sun, Moon, and the Stars:



示

示

示

丁

丁

𠂔

𠂔

𠂔

𠂔

𠂔

[illegible]

幽 山 如 堂 者 從 山 宀 聲

宀

宀 宀 屯 從 山 宀 聲

位

side, the idea of

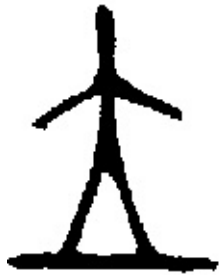
Shuo Wen uses the character [mì, thick dense, intimate, close] to convey the meaning of the ideograph.

is a mountain with a deep hall-like structure, apparently – conveying a sense of profoundness, depth, etc. [mì]

has the meanings quite, still, etc.

[wèi],

Position. "Position, place, office; seat, throne; respected person -- a man
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位 躬 中 應 上 左 司 謂 上 位 從 人 立



standing: position (at court)," says Karlgren.

The imagery of two people standing in an ordered sequence.

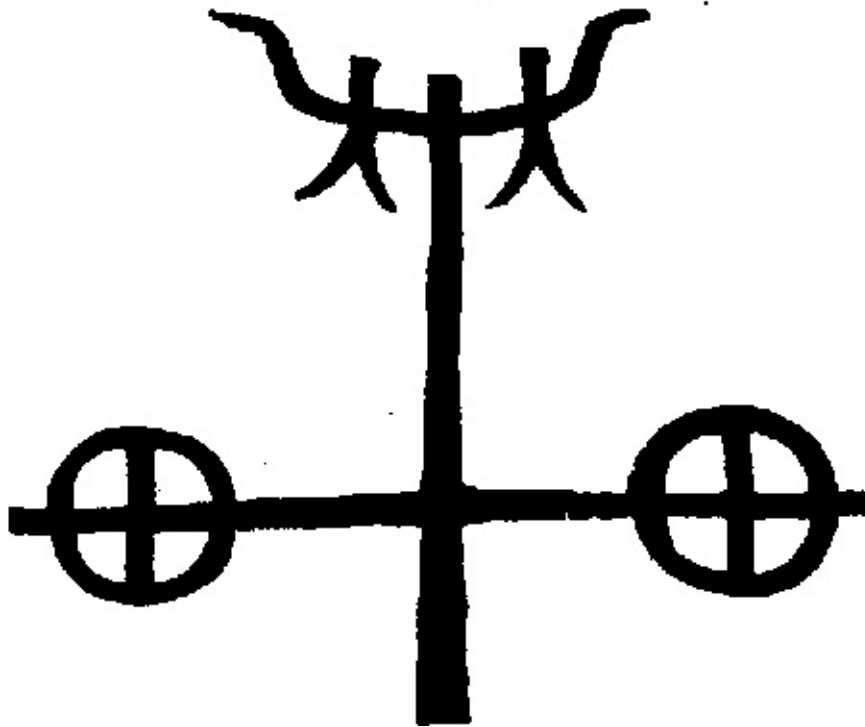
[chē]

Car, Vehicle, a vehicle with

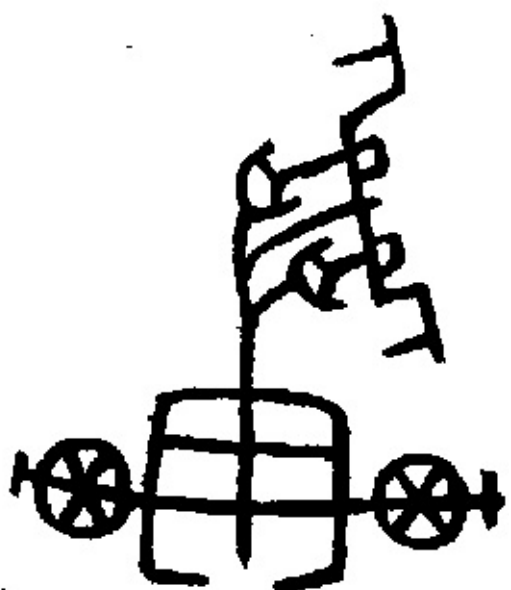
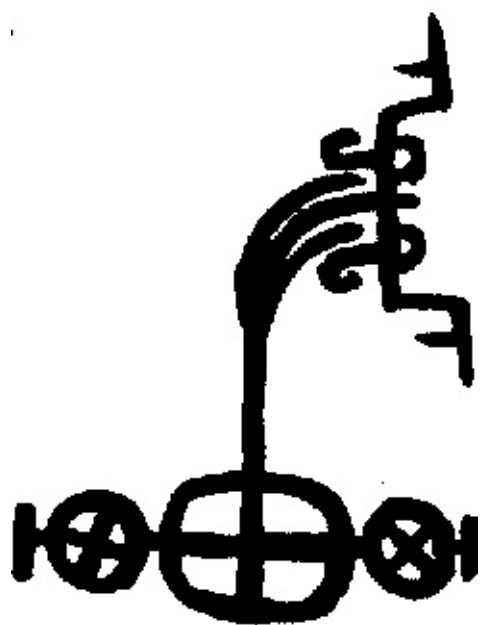
wheels [jū] a chinese chess piece. Pictographic depiction.

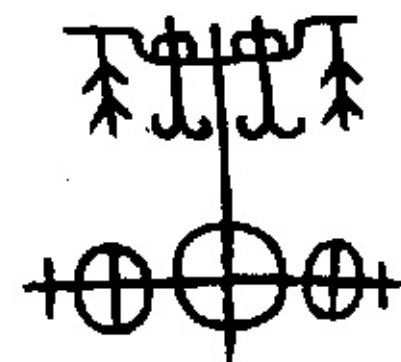
Ancient forms include:

253



254













軍 冫 車 四 千 人 爲 軍 從 冫 省 從 車 車 承 車 也

[jūn]

Army, military. An organizational division in an army.

A formation four thousand strong, according to the Shuo Wen.

From the image of a chariot and [bāo, bag, wrap, bundle]

abstracted, according to the Shuo Wen.

Ancient forms show a chariot and a wrap around it. This may suggest an idea of reinforcement, the idea that there is a bundle of chariots, or perhaps that the formation of the war chariots in battle was such that it wrapped the first layer of the army.



The image shows the seal script for the Chinese character 使 (shǐ). It consists of two parts: the top part is a variant of the character 車 (chē, chariot) with an arm-like stroke on the left, and the bottom part is the character 使 (shǐ) in seal script.

Certain ancient forms show an arm around the chariot. The arm might be symbolic of strength, the ability to act, etc.

[shǐ]

Make, cause to, use, employ

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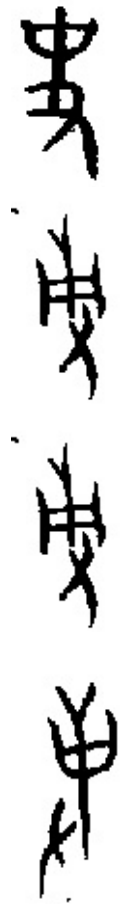
使 令 也 從 人 吏 聲

𠬞
𠬞
𠬞

To command, says the Shuo Wen. A Man (, person)
giving out instructions to officials.

Variants:

can be interpreted as a hand holding a
stylus, actualizing[as further suggested by the triplicate
263



unfolding] an expressed intent [as suggested by the imagery
of the mouth].

In explaining
shǐ, history, Karlgren says: "Hand
holding a style (pen) and writing on a wooden block."
Wenlin says: "It isn't clear what the hand was originally
holding; it looked like (zhōng) 'middle' in the oldest

characters.

It appears that shǐ 'history', shì 'event', and lì 'officer', and the right side of shǐ 'make' were all originally the same: a hand holding some unknown object. These words are believed to be cognates.”

The oldest forms show both
and
,
contrary to what Wenlin suggests.
264

史 記 事 曆 也 從 又 持 中 中 正 也

事 職 也 從 史 止 省 聲

[shǐ]

is a hand writing the expressed, history,
that which time expresses, the recording of the expressed.
The active unfolding of is absent, perhaps as this is but the
mere passive record of a manifested event.

[shì]

with the triplicate unfolding on top is an event, thing, work, duty, an active actualization of that which is expressed, in its active dynamic expression.

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The image shows the seal script character for 吏 (lǐ). It consists of a top part with three horizontal strokes and a vertical stroke on the right, and a bottom part with a horizontal stroke and a vertical stroke on the right.The image shows two rows of seal script variants for the character 吏 (lǐ). The first row contains eight variants, and the second row contains four variants. Each variant is a different stylized representation of the character in seal script.

[lǐ],

an officer, seems to derive from the same ancient form as 吏 or a closely related form, he whose job is to actualize commands given and hence, now the mouth has a more prominent expression in the character – the officer's role being largely receive a clearly given command.

"From signific and shǐ phonetic...there must have been some Archaic combination of consonants (shl-, sl-?)," writes Karlgren, wondering how shǐ may have been a phonetic component as suggested by the Shuo Wen.

shǐ is [lì] officer modified by the image of a man on the left [, rén, person] likely the person giving out the commands – and hence the meanings, make, cause to, send as envoy, have someone do something.

These, as are other explanations in this series, are but ideographic extrapolations. These forms may convey senses much deeper than we may appreciate from a standpoint of

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度

度 藥 粉 也 巡 又 庚 省 聲

4

庚

庚

庚 屋 二 鼎 也 巡 广 茨 茨 古 夬 炎 亨

attempting to merely make ideographic associations, from within our limited world view.

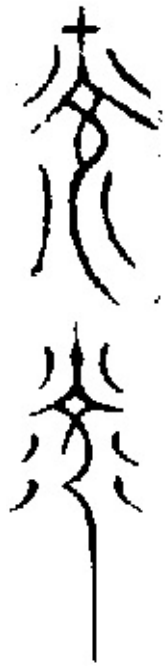
[dù]

Degree, extent, regulate; "To

have in one's hand (twenty:) all the inhabitants of the house: rule, regulate, cf. and ,” says Karlgren.

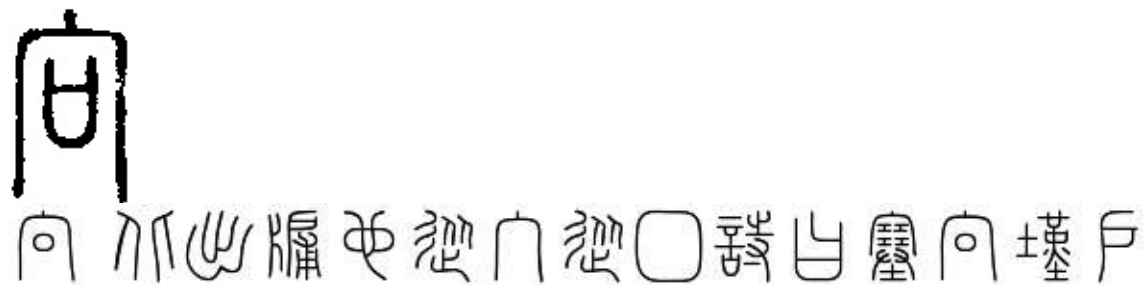
Indicates that which is restrained and regulated by the Law,
says the Shuo Wen. From hand
which may symbolize
here control or restrain and
abstracted, according to
the Shuo Wen.
is all people gathered together under a
room, perhaps around a fireplace.





is an ancient variant of [guāng, light, illumined, brightness, glory]

, according to the Shuo Wen.

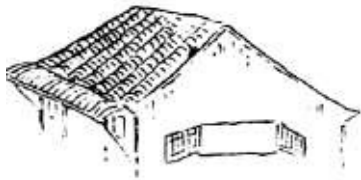
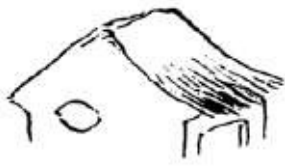






[xiàng] **Towards, face, turn towards.**

The image of a house, with a north-facing window shown, according to the Shuo Wen. Hence the idea of facing a particular direction.



[bìng]

Equally, simultaneously. The ancient form was the imagery of two people standing side-by-side.

270



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Shows two structures evolving upward, interlocked in the process. is attributed the sense “level” by the Shuo Wen. This character is modified by the addition of two people following each other, or moving together with one another, to give

.

Karlgren notes that the two characters and were once considered distinct, though of similar meanings.

The character [bìng]

means

‘combine, merge.’ A man (rén, person) acting to bring together two structures (bìng, together). Karlgren views the character as being , "tautologically enlarged by .”



[huó]

Live, alive, living, vivid.

From, , shuǐ, water

and

which has the

sense to ‘hold in the mouth.’ As a mnemonic – with water in the mouth, living, vivid.

The sound of water flowing, says the Shuo Wen.

Note that
is defined such by the Shuo Wen:

273

𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒

𣶒

𣶒

𣶒

𣶒

𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒

𣶒

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𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒

Ancient variants include:

The right hand side of the character is

The portion above the mouth in the form
which is
abstracted, according to the Shuo Wen, is defined as:

274

𣎵

𣎵

𣎵

The foundation portion of a tree or of plants.

Note that
was an ancient character for the upper
portion of a tree. An ancient variant of above [shàng]
was

.

[shì, clan, family]
, the top portion of
has

been explained such: “A floating plant, without roots, that
ramifies and grows, like the *Nymphaea*, so common in China,
Euryale ferox and others, that spring up from a grain, float
first, then fix themselves and acquire in a short time a
prodigious development. By extension, development,
multiplication; a wandering horde of primitive times, a clan, a
family” by Wieger. The seal forms likely show the leaves of a
water plant, overlapping each other. Ancient variants of

275

A seal script variant of the character, showing a stylized, rounded form with a vertical stroke on the right.A seal script variant of the character, showing a more complex, angular form with multiple strokes.A seal script variant of the character, showing a form with a prominent horizontal stroke and a vertical stroke on the right.A seal script variant of the character, showing a form with a prominent horizontal stroke and a vertical stroke on the right.

刀 𠂇 𠂈 𠂉 𠂊 𠂋 𠂌 𠂍 𠂎 𠂏 𠂐



include






[guān]

pass;
barrier; connection; key juncture; to shut.

To hold two door leaves together with a horizontal wood piece, says the Shuo Wen.

Ancient variants include:

277





二二

𠂔 𠂕 𠂖 𠂗 𠂘 𠂙 𠂚 𠂛 𠂜 𠂝 𠂞 𠂟 𠂠 𠂡 𠂢 𠂣 𠂤 𠂥 𠂦 𠂧 𠂨 𠂩 𠂪 𠂫 𠂬 𠂭 𠂮 𠂯 𠂰 𠂱 𠂲 𠂳 𠂴 𠂵 𠂶 𠂷 𠂸 𠂹 𠂺 𠂻 𠂼 𠂽 𠂾 𠂿 𠃀 𠃁 𠃂 𠃃 𠃄 𠃅 𠃆 𠃇 𠃈 𠃉 𠃊 𠃋 𠃌 𠃍 𠃎 𠃏 𠃐 𠃑 𠃒 𠃓 𠃔 𠃕 𠃖 𠃗 𠃘 𠃙 𠃚 𠃛 𠃜 𠃝 𠃞 𠃟 𠃠 𠃡 𠃢 𠃣 𠃤 𠃥 𠃦 𠃧 𠃨 𠃩 𠃪 𠃫 𠃬 𠃭 𠃮 𠃯 𠃰 𠃱 𠃲 𠃳 𠃴 𠃵 𠃶 𠃷 𠃸 𠃹 𠃺 𠃻 𠃼 𠃽 𠃾 𠃿 𠄀 𠄁 𠄂 𠄃 𠄄 𠄅 𠄆 𠄇 𠄈 𠄉 𠄊 𠄋 𠄌 𠄍 𠄎 𠄏 𠄐 𠄑 𠄒 𠄓 𠄔 𠄕 𠄖 𠄗 𠄘 𠄙 𠄚 𠄛 𠄜 𠄝 𠄞 𠄟 𠄠 𠄡 𠄢 𠄣 𠄤 𠄥 𠄦 𠄧 𠄨 𠄩 𠄪 𠄫 𠄬 𠄭 𠄮 𠄯 𠄰 𠄱 𠄲 𠄳 𠄴 𠄵 𠄶 𠄷 𠄸 𠄹 𠄺 𠄻 𠄼 𠄽 𠄾 𠄿 𠅀 𠅁 𠅂 𠅃 𠅄 𠅅 𠅆 𠅇 𠅈 𠅉 𠅊 𠅋 𠅌 𠅍 𠅎 𠅏 𠅐 𠅑 𠅒 𠅓 𠅔 𠅕 𠅖 𠅗 𠅘 𠅙 𠅚 𠅛 𠅜 𠅝 𠅞 𠅟 𠅠 𠅡 𠅢 𠅣 𠅤 𠅥 𠅦 𠅧 𠅨 𠅩 𠅪 𠅫 𠅬 𠅭 𠅮 𠅯 𠅰 𠅱 𠅲 𠅳 𠅴 𠅵 𠅶 𠅷 𠅸 𠅹 𠅺 𠅻 𠅼 𠅽 𠅾 𠅿 𠆀 𠆁 𠆂 𠆃 𠆄 𠆅 𠆆 𠆇 𠆈 𠆉 𠆊 𠆋 𠆌 𠆍 𠆎 𠆏 𠆐 𠆑 𠆒 𠆓 𠆔 𠆕 𠆖 𠆗 𠆘 𠆙 𠆚 𠆛 𠆜 𠆝 𠆞 𠆟 𠆠 𠆡 𠆢 𠆣 𠆤 𠆥 𠆦 𠆧 𠆨 𠆩 𠆪 𠆫 𠆬 𠆭 𠆮 𠆯 𠆰 𠆱 𠆲 𠆳 𠆴 𠆵 𠆶 𠆷 𠆸 𠆹 𠆺 𠆻 𠆼 𠆽 𠆾 𠆿 𠇀 𠇁 𠇂 𠇃 𠇄 𠇅 𠇆 𠇇 𠇈 𠇉 𠇊 𠇋 𠇌 𠇍 𠇎 𠇏 𠇐 𠇑 𠇒 𠇓 𠇔 𠇕 𠇖 𠇗 𠇘 𠇙 𠇚 𠇛 𠇜 𠇝 𠇞 𠇟 𠇠 𠇡 𠇢 𠇣 𠇤 𠇥 𠇦 𠇧 𠇨 𠇩 𠇪 𠇫 𠇬 𠇭 𠇮 𠇯 𠇰 𠇱 𠇲 𠇳 𠇴 𠇵 𠇶 𠇷 𠇸 𠇹 𠇺 𠇻 𠇼 𠇽 𠇾 𠇿 𠈀 𠈁 𠈂 𠈃 𠈄 𠈅 𠈆 𠈇 𠈈 𠈉 𠈊 𠈋 𠈌 𠈍 𠈎 𠈏 𠈐 𠈑 𠈒 𠈓 𠈔 𠈕 𠈖 𠈗 𠈘 𠈙 𠈚 𠈛 𠈜 𠈝 𠈞 𠈟 𠈠 𠈡 𠈢 𠈣 𠈤 𠈥 𠈦 𠈧 𠈨 𠈩 𠈪 𠈫 𠈬 𠈭 𠈮 𠈯 𠈰 𠈱 𠈲 𠈳 𠈴 𠈵 𠈶 𠈷 𠈸 𠈹 𠈺 𠈻 𠈼 𠈽 𠈾 𠈿 𠉀 𠉁 𠉂 𠉃 𠉄 𠉅 𠉆 𠉇 𠉈 𠉉 𠉊 𠉋 𠉌 𠉍 𠉎 𠉏 𠉐 𠉑 𠉒 𠉓 𠉔 𠉕 𠉖 𠉗 𠉘 𠉙 𠉚 𠉛 𠉜 𠉝 𠉞 𠉟 𠉠 𠉡 𠉢 𠉣 𠉤 𠉥 𠉦 𠉧 𠉨 𠉩 𠉪 𠉫 𠉬 𠉭 𠉮 𠉯 𠉰 𠉱 𠉲 𠉳 𠉴 𠉵 𠉶 𠉷 𠉸 𠉹 𠉺 𠉻 𠉼 𠉽 𠉾 𠉿 𠊀 𠊁 𠊂 𠊃 𠊄 𠊅 𠊆 𠊇 𠊈 𠊉 𠊊 𠊋 𠊌 𠊍 𠊎 𠊏 𠊐 𠊑 𠊒 𠊓 𠊔 𠊕 𠊖 𠊗 𠊘 𠊙 𠊚 𠊛 𠊜 𠊝 𠊞 𠊟 𠊠 𠊡 𠊢 𠊣 𠊤 𠊥 𠊦 𠊧 𠊨 𠊩 𠊪 𠊫 𠊬 𠊭 𠊮 𠊯 𠊰 𠊱 𠊲 𠊳 𠊴 𠊵 𠊶 𠊷 𠊸 𠊹 𠊺 𠊻 𠊼 𠊽 𠊾 𠊿 𠋀 𠋁 𠋂 𠋃 𠋄 𠋅 𠋆 𠋇 𠋈 𠋉 𠋊 𠋋 𠋌 𠋍 𠋎 𠋏 𠋐 𠋑 𠋒 𠋓 𠋔 𠋕 𠋖 𠋗 𠋘 𠋙 𠋚 𠋛 𠋜 𠋝 𠋞 𠋟 𠋠 𠋡 𠋢 𠋣 𠋤 𠋥 𠋦 𠋧 𠋨 𠋩 𠋪 𠋫 𠋬 𠋭 𠋮 𠋯 𠋰 𠋱 𠋲 𠋳 𠋴 𠋵 𠋶 𠋷 𠋸 𠋹 𠋺 𠋻 𠋼 𠋽 𠋾 𠋿 𠌀 𠌁 𠌂 𠌃 𠌄 𠌅 𠌆 𠌇 𠌈 𠌉 𠌊 𠌋 𠌌 𠌍 𠌎 𠌏 𠌐 𠌑 𠌒 𠌓 𠌔 𠌕 𠌖 𠌗 𠌘 𠌙 𠌚 𠌛 𠌜 𠌝 𠌞 𠌟 𠌠 𠌡 𠌢 𠌣 𠌤 𠌥 𠌦 𠌧 𠌨 𠌩 𠌪 𠌫 𠌬 𠌭 𠌮 𠌯 𠌰 𠌱 𠌲 𠌳 𠌴 𠌵 𠌶 𠌷 𠌸 𠌹 𠌺 𠌻 𠌼 𠌽 𠌾 𠌿 𠍀 𠍁 𠍂 𠍃 𠍄 𠍅 𠍆 𠍇 𠍈 𠍉 𠍊 𠍋 𠍌 𠍍 𠍎 𠍏 𠍐 𠍑 𠍒 𠍓 𠍔 𠍕 𠍖 𠍗 𠍘 𠍙 𠍚 𠍛 𠍜 𠍝 𠍞 𠍟 𠍠 𠍡 𠍢 𠍣 𠍤 𠍥 𠍦 𠍧 𠍨 𠍩 𠍪 𠍫 𠍬 𠍭 𠍮 𠍯 𠍰 𠍱 𠍲 𠍳 𠍴 𠍵 𠍶 𠍷 𠍸 𠍹 𠍺 𠍻 𠍼 𠍽 𠍾 𠍿 𠎀 𠎁 𠎂 𠎃 𠎄 𠎅 𠎆 𠎇 𠎈 𠎉 𠎊 𠎋 𠎌 𠎍 𠎎 𠎏 𠎐 𠎑 𠎒 𠎓 𠎔 𠎕 𠎖 𠎗 𠎘 𠎙 𠎚 𠎛 𠎜 𠎝 𠎞 𠎟 𠎠 𠎡 𠎢 𠎣 𠎤 𠎥 𠎦 𠎧 𠎨 𠎩 𠎪 𠎫 𠎬 𠎭 𠎮 𠎯 𠎰 𠎱 𠎲 𠎳 𠎴 𠎵 𠎶 𠎷 𠎸 𠎹 𠎺 𠎻 𠎼 𠎽 𠎾 𠎿 𠏀 𠏁 𠏂 𠏃 𠏄 𠏅 𠏆

廿

古文

卯

Notes: The form
has to do with imagery of strings
passing through on a knitting loom, says the Shuo Wen.

Note that the form
 is
 , an ancient form of
 , in the Shuo Wen's perspective.

申 尺 特 森 乳 香 申 生 象 形 尺 申 上 屬 皆 從 申
 申





[luǎn], which has the meaning egg, ovum, is where all life is initially nurtured.

[tǐ]

Body, the system, substance.

On the left is [gǔ, framework, frame, a bone],

a

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character composed of [guǎ, bone, skeleton]
and
[ròu, flesh]

is likely the imagery of the head and shoulder portion
of a skeleton. "Picture of a skeleton," says Karlgren.
is a strip of flesh.



𠂔 𠂔 𠂔 𠂔

𠂔
豆

豐 𠂔 禮 𠂔 器 𠂔 𠂔 豆 象 形

𠂔
豆

Explaining
, the Shuo Wen says it is from the image of a
skeleton having flesh on it

.

On the right hand side of [tǐ] is [lǐ],

Which is a vase used in ceremonies, according to the Shuo Wen. Perhaps the imagery of a vase with flowers or other sacrificial objects in it. Ceremonies, in ancient Chinese thought, mirrored Cosmic form, or higher Cosmic patterns. Ancient forms and variants of include:

豐豐豐豐豐
豐
豐
豐
豐

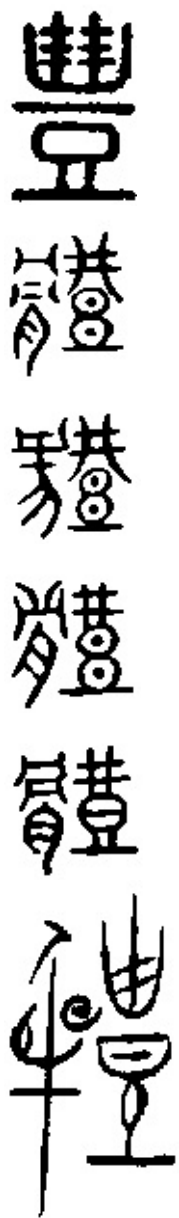












[tǐ] may thus be interpreted as the structure and framework
 – signified by flesh and bones
 , along with the
 ordered-manifested form
 of a **system** .

Variants of [tǐ], some of which are most likely corruptions,
 include:

豐 總 十 二 屬 也 巡 易 豐 聲
 總 鼎 束 也 巡 𠂔 𠂔 聲
 𠂔
 𠂔 𠂔 𠂔 𠂔 也 巡 𠂔 巡 𠂔 𠂔 𠂔 𠂔 聲

[zǒng] **general; sum; always**

Gathered into a bundle is the sense the Shuo Wen attributes to the character.

is a fine thread, here conveying the idea of connection.

285



The ideographic sense of [cōng] is of a multiplicity of things emanating from the heart in quick succession. The character is composed of the image of a heart, and the image of a chimney, or a vent, or a window upon it.

To give an overall order
to a multitude of perception in
the heart

.

286



窗 在牆上 牖在屋上 象形

Note:

[cōng] has the ancient forms

. The character

is also attributed the meanings alarm, agitation, a rushed state.

, whose traditional written form is [cōng] has the meaning ‘window on a room’ attributed by the Shuo Wen.

[yān cōng] has the meaning chimney.








[gěi]

**Give, give to, for, by [jǐ] give;
provide; supply**

From sī, thread and (hé, join, combine). To give is to make a connection, hence the use of the ideogram (sī, thread).

is an expression of ordered assemblage

Ancient forms and variants of 人 include:

288



人 内 𠤎 𠤎 𠤎 二 𠤎 二 𠤎





[rù]
Enter.

An abstract form suggesting the entry into a system and the gathering of things upward, an imagery analogous to roots entering the ground. Also interpreted as an arrow facing upward, the image of an entrance to a tent, etc.

Ancient forms include:

3

^

3

 \wedge

3

 \wedge

3

人

Д

۱۸



And their variants include:

[shèn] **To a great extent; Very; Exceedingly;**

The phrase [shènzhì] means ‘even, go so far as to.’ The pronunciation of the character is shén in the phrase [shénme] which has a meaning similar to the English “What.”

290



The character is described such by the Shuo Wen . Outstanding peace and joy. The pleasure and sweetness as between a married pair .

Explaining , Wieger says: "Half of a whole. The whole is represented by 匕. A little more than the half of 匕 was kept, so that the character is still recognisable; That which, being joined with 匹 its like, forms a pair, a match. See the compound 匹." And explaining 匹, he says "...Affection 匹 for the being that makes the pair (sexual)... This affection being very great, says, the Glose, hence the extended meaning, superlative, very, extremely, excessive..."

Note: The Shuo Wen Explanation 匹 for says:

And explaining the same character, Karlgren says, "Assort, assorted, equal, corresponding to; one of a pair, mate; (one of several:) ordinary, common, vulgar; measure of cloth (40 feet long) -- the signific is 匹 box (assort)"

291

日 美 也 巡 日 合 —— 巡 也

十

十 九 八 七 六 五 四 三 二 一

[gān, sweet, pleasant] , the Shuo Wen says:

Note: The phrase [shénme] may ideographically be understood as the seeking of that which would bundle and resolve ; a question one has in mind of the sense ‘what.’

[shí]

Number 10 used in fractions, for checks, etc; sundry; miscellaneous; various; assorted; a squad of ten soldiers in ancient times. A variant of the character is



The meanings are conveyed by the ideographic elements of (rén), and (shí, ten). , ten has been understood by the ancients as containing all numbers – this may have contributed to the sense ‘various.’

As a mnemonic: A man counting in tens .

[yuán] **A member; a person engaged in a field of activity; the outer limits of a field, etc.**

The lower portion was the image of an alchemical vessel, and the upper portion was a circle, perhaps indicating the field of its activity. By extension, those involved in, or part of, a field of activity. The Shuo Wen says the lower portion was the image of a cowrie. It would seem from the ancient forms of various characters that the alchemical vessel and the cowrie were ideographically cognate in ancient Chinese thought.



員 眞 𠄎 眞 員 員 員 𡗗 𡗗

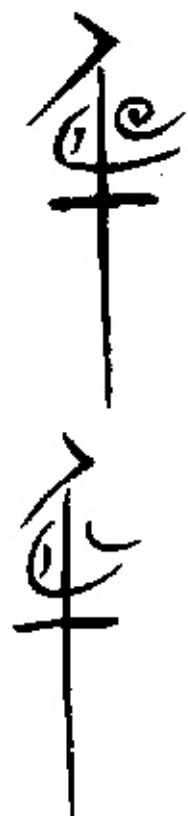
泉。泉。泉。泉。泉。

for not not not not not



[shēn] **Body.** The ancient forms show a human body with a big belly, in the side view. Wieger and Lindqvist are of the opinion that it shows a pregnant body.

Ancient forms include:



ಈ ಐತಿಹಾಸಿಕ ಸಾಹಿತ್ಯವು ಈ ರೀತಿ

ಅರಸರೊಡನೆ

And their variants include:



[jiàn]

See. The imagery of a person observing, with a big eye.

Ancient forms and their variants include:

297







4
A
5
A
A
A
A



尚 二 帛 也 巡 巾 尚 聲

巾

巾

巾

巾



[cháng] **Often, constant, ordinary, normal, frequent.**

The Shuo Wen explanation suggests the character was used in reference to clothing.

“From shàng phonetic and (jīn) 'towel',” says Wenlin. While asking, “What ORDINARY thing do you use more OFTEN than a towel?”

has the ancient forms

, etc.
300



被 覆 衣 履 一 身 多 半 巡 衣 及 聲

Yet another explanation is that the character depicts, ideographically, the cloth banner that guided troops during war – constant, unwavering, unchanging. [shàng, esteem, noble, lofty], in that case, would be significant as well. [bèi]

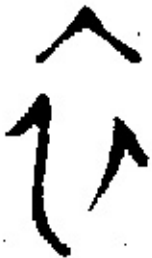
Quilt; cover; by

On the left side of the character is [yī, clothing] abstracted "On the top, the upper garments and sleeves. At the bottom, the robes waving and dragging," says Wieger. is a shorthand form for [yī] clothing when it occurs as part of characters.

Distinguish from the shorthand form for (shì, altar), and has one less stroke than [yī]. The character is also in certain instances split into two portions with the top portion as , as for instance in [lǐ, inside].

301

衣 施 屯 二 白 衣 二 白 常 象 覆 二 入 止 形



𠂔
𠂔
𠂔
𠂔
𠂔
𠂔

𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

On the right side of [bèi] is [pí, skin]. is explained as
 "To flay, to skin. The (yòu) hand that flays," by Wieger who
 apparently draws his explanation from the Shuo Wen.

ሥራ ለሥራ ሥራ ለሥራ ሥራ ለሥራ



These two components combine together to give

the meaning 'that which covers the skin' – a quilt, blanket. That **by** which the skin is covered – a quilt, a blanket. The leather or hide **by** which clothing is made.



is pronounced pī in pīfú dress. The same two character word-phrase when pronounced ²bèifú has the meaning bedding and clothing.

[xī] **West.** Image of a bird in its nest.
The more ancient forms seem to show the bird nest alone.

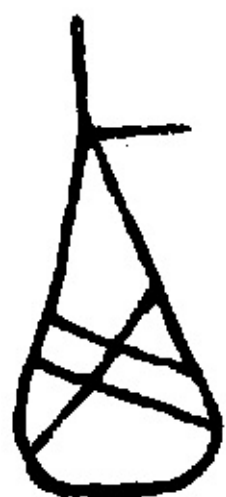


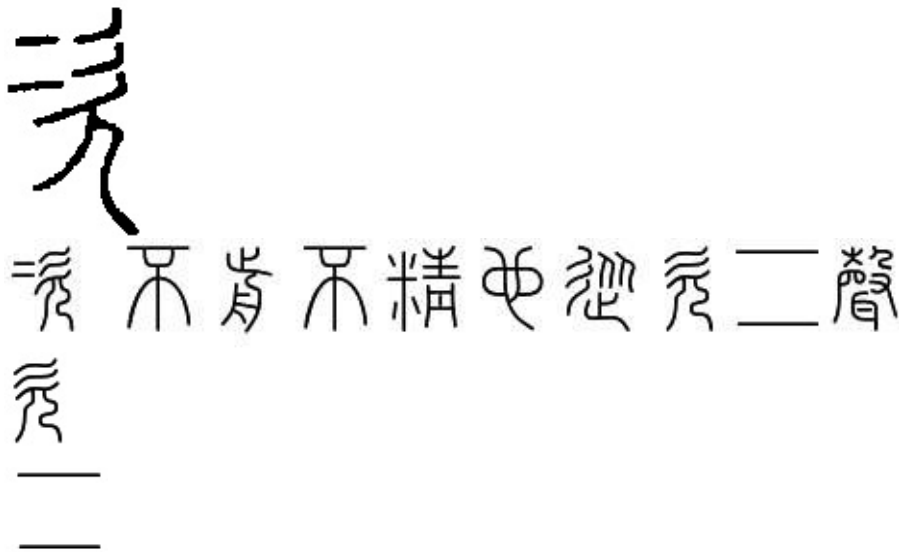
圖 鳥在巢二也象形曰在圖方而鳥圖故
 因已爲巢圖上圖尺圖上屬皆從圖

圖



"Image of a bird sitting on its nest... the West, for the birds go to roost when the sun is setting," notes Wieger.

Seal variants include:



Note: In presentday writing, and [yǒu, wine vessel] resemble in their form. 次 differentiates itself from 有 by an additional line. 次 is explained by Weiger as “An ancient vase... used for making or keeping the fermented liquors.”

[cì] **Occurrence, time; second; inferior.**

A surface interpretation of the Shuo Wen explanation would be “Not in the front, not vigorous.” The Shuo Wen says the form derives from two characters [欠, qiàn, lack, owe, be short of], and [二, èr, two] which the Shuo Wen views as phonetic. 次 might also contribute to the sense

306

漢書

Amongst the most ancient forms we have of are

and is depicted therein as a man
with his mouth wide open – gasping for air, perhaps, and thus
secondary, not keeping pace.

307

期

期

期

期 會 也 從 月 其 聲

月

其

[qī]

Time, phase,
period.

From the imagery of a moon
and a winnowing basket

. The moon through its cyclic waxing and waning
nature, conveys the sense “phases.” The winnowing basket
leads the viewer of the ideogram to the notion that time acts
in cycles on reality, while refining, as a winnow does, that
which it acts on.

308





The more ancient forms have the picture of a sun above the basket

and in some cases, below the basket

309





奇 異 異 也 從 口 千 千 音 多 行 而 止 止 不 相 變 異

and, though more rarely, the
moon appears as well

.

[gè] **Each, every, different, differently,
separately.**

The present day form has [zhǐ, walk slowly] over [kǒu,
mouth]. To ‘walk slowly’ and pause over each expression.
The more ancient forms have an upturned feet in place of .
310





It would seem from a study of the ancient forms that where occurs in the present day writing, the ancient forms had an upturned feet. A variant found amongst the ancient forms is

- which

allows for the ideographic interpretation ‘to visit and pause at each space’ – the upturned feet ideographically suggesting a hindrance in movement.

Remember that the component [zhǐ], traditionally attributed the meaning ‘walk slowly,’ is interpreted as a person

with his limbs tied

; a person

holding a walking stick

, etc. It is likely that the

form is a mere distortion of the image of an upturned feet, as seems apparent in the evolution of ancient forms of

311



characters as

.

may as well have been an independent form that later evolved, and was ideographically cognate to the image of an upturned feet.

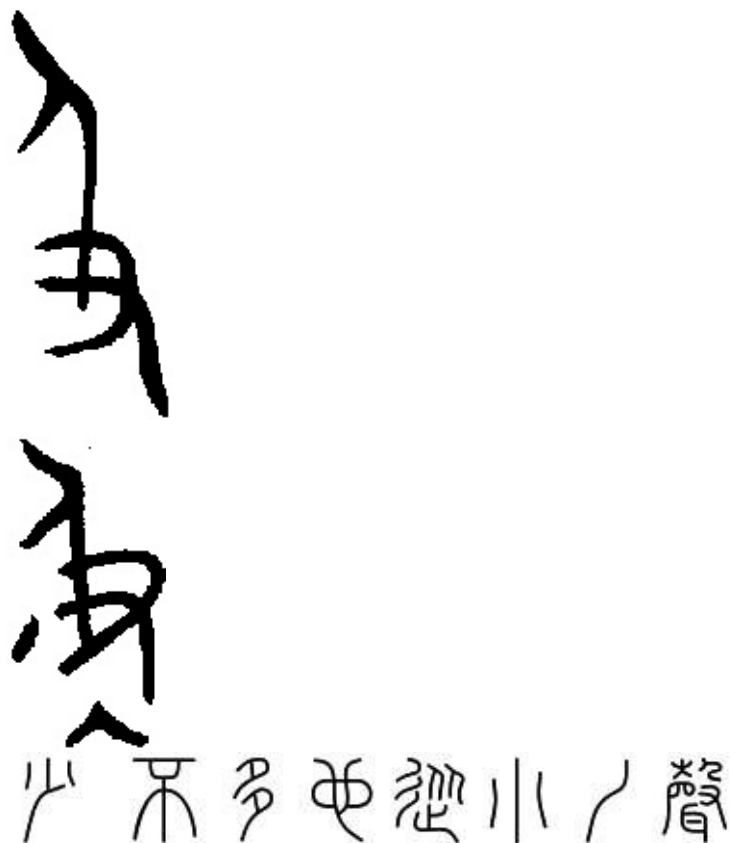
[jǐ]

And, as well as. "Overtake, reach to, attain; together with, and; (attaining:) when," says Karlgren.

312

及 逮 𢇛 𢇛 又 人





The imagery of a hand reaching from behind and taking hold of a person.

. An idea that reaches up and takes hold of a person, so to interpret.

[shǎo] **few, little, lose, miss, less;** [shào] **young.**

The Shuo Wen gives a meaning of ‘not many.’



"Of the same stem as (xiǎo) small, and distinguished from by addition of a mark, just as :," says Karlgren. A small portion retained and the rest let fall. Explaining (xiǎo) , Wieger says "This idea is represented by the partition of an object already small by its nature."

[dǎ] **Hit, play; a generalized action indicator, a verb whose exact meaning is determined by its object.** On the left is(shǒu, hand, the abstract imagery of a hand with five fingers) which often

symbolizes action. The right side is (ding, nail). The action on a nail, to hit.

Ancient forms of 特 include

.

The most ancient forms show merely the head of the nail, as seen from above

.

314



[tè]

**Special, particular,
exceptional .**

"A bull used in halls: for sacrifice," says Karlgren. is the ideogram for bull and 特 means temple. A particular kind

of bull used for a temple ritual. A deeper sense might be the
bull
as the matter driver, and
as a
particular kind of measured movement.

315



象 南越犬獸居鼻月三季一乳象耳月四足尾

[xiàng] **Appearance, shape, form, image.** The imagery of an elephant. As an ideographic association: An animal of a conspicuous *form*.

A long nosed animal with tusks, says the Shuo Wen. Breast feeds its child for three years. The imagery shows the ears, tusks, four feet and the tail, according to the dictionary.

316



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[kǒu] **Mouth; opening; entrance; measure word for mouthfuls, people, wells, etc.**

Image of that by which one expresses as well as eats, according to the Shuo Wen.

Distinguish this character from (围 wéi, surround, a walled

enclosure). In many instances, when it occurs as a part of other characters, (wéi) has other components written inside it. In ancient forms, this distinction is often easy to make as the mouth [kǒu] is written and the walled enclosure [wéi] is

.



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Ancient forms of [kǒu, mouth] include:

And their variants include:



[yīng]

Promise, answer, respond, should, must, ought to. is a domesticated bird, and the ideogram conveys the sense 'kept in restrain.' The heart is the symbol underneath. The sense of restrain, applied to the heart, gives the meanings 'promise,' 'answer,' 'respond,' 'should,' 'must,' 'ought to,' etc.

Notes:

The character [yīng] means hawk; eagle; falcon. "The bird used (for hunting) by man and kept in his [yǎn] house... character tautologically enlarged by ," says Karlgren. A domesticated bird, thus. The word 'domesticated' derives from the Latin domus, Ancient Greek δόμος (dómos), Albanian dhomë ("a chamber, a room"), Sanskrit दम (dáma) and Proto-Slavic *domъ. The word **dōma** in Latin has the meaning 'roof,' house. To domesticate is 'to keep under the roof,' thus. An ancient pronunciation of is suspected to have been as 'ɲjam?.'

The bird in flight, is thought to represent that which is of a 'volatile' nature, in some western traditions. Can signify, amongst other things, an idea, that is, by its nature, unrestrained. That which is being transformed, or symbolic of



凡 交 覆 窠 屋 屯 象 形 凡 凡 上 屬 皆 從 凡

transformation, etc., the bird being used as a symbol for various stages of transformation by the western alchemical traditions. A word phrase for ‘thought’ in Chinese is , the second character of which is formed of the imagery of a thread and that of a bird . The bird-like flight of thought, the various ideas connected by a connecting-ordering principle .

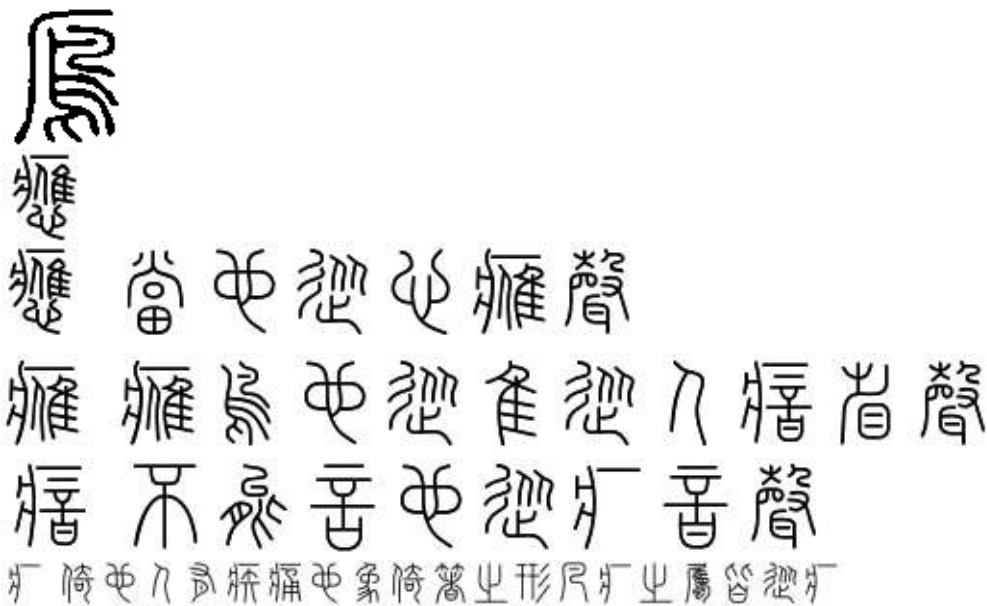
Remember that indicates a room, a dwelling, a shed, etc. "Compare the hut. is half of a hut, a shed, a shop," says Wieger. has a sense of refining upward movement, and hence suggests a dwelling, as opposed to which is a rudimentary cliff. The roof tops, or domes, of traditional Chinese houses taper upwards at the center, often. This can be seen in the ancient forms of

.
Distinguish the radical
[mián, roof, canopy,]
from
[mǐ, cover, the or the].

322


凡 覆 屯 從 一 二 坐 凡 凡 上 屬 皆 從 凡

雁



Distinguish the top portion of the character [yīng], from that of

[yàn, wild geese] which has
[hǎn] cliff in place of [yǎn] house. Certain species of wild
geese nest on high cliffs . There they probably once shared
a habitat with man, there.

Note: In the Shuo Wen is found the form, , with its ideographic nature explained by the following entries:






東 𡵓 𡵓 𡵓 中

[dōng]

East.

, says the Shuo

Wen. The Sun amidst the trees .

[tài] **Great. Immense.** [dà, great, immense]

modified with a dot added. The dot may signify spilling over, birth – and thus the being the anthropomorphic grand which is the origin of things.

324

報

報 當 皇 人 也 巡 卒 巡 及 及 服 皇 也

卒

干

卒 所 已 變 人 也 巡 大 巡 干 一 白 大 聲 也 凡 卒 上 屬 皆 巡 卒 一 白 讀 哥
報 一 白 倘 語 已 盤 不 止 為 卒 讀 哥 篇

[bào]

**Report, Reply, Recompense,
Retribution.**

To manage a criminal, or treat a person as a criminal, seems to have been the ancient sense. "Punish; requite, recompense; report, inform; information, news; journal, gazette -- to (govern:) punish a criminal, " says Karlgren. On the left of is a character [niè, criminal], composed of , a battering ram and (big, immense), according to a source – as the actions of such a man is as that of the battering ram , taking society by surprise, and destructive in nature.

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A character related in form is [xìng, good fortune, luck;]. It derives from , the imagery of an upside down man, the image of a young person with head bent – the two opposing aspects of existence, as life and death, joy, and suffering, attributed the senses fortune, happiness, etc. Wieger interprets the form as a man who gets over opposition , who triumphs over resistance. Wenlin notes, “The explanation is uncertain. There were two words, xìng 'luck' and niè 'criminal'; the latter is

obsolete. Karlgren(1940) said niè 'criminal' depicted manacles; ("Ancient handcuffs" says). xìng 'luck' may or may not have been related."

In the ancient forms of characters such as

,
where niè occurs in the modern form, is seen the imagery
326



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of a shackle

. If (xìng, luck) is related in origin
the sense may have derived from traditional notions found
across cultures, captured by the 17th century German poet
Friedrich Von Schiller in this phrase, "The iron chain and the
silken cord are both equally bonds."

On the right side of

is
a hand leading a kneeling
man, attributed the sense (govern, cure, punish,
administer, treat, etc.) by the Shuo Wen.

is thus a man lead to his fate – thus recompense,
retribution, and by extension, a report on a person, etc. What
a person gets by virtue of his merit.

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報

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復

Ancient forms of include:

Variants of include:

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Note: The battering Ram

and the imagery of an upside down man

, it would seem, are ideographic cognates, at least insofar as in instances where the latter occurs in ancient script, it is seen that the modern form has .

Explanations given by Wieger are presented below. Even if the Wiegerian interpretations and etymology may not be entirely accurate in the light of later archeological findings, the study continues to provide valuable insights into how the forms were understood traditionally by the Chinese. It perhaps is

the only detailed etymological study of the language currently available in English.

LESSON 102.

About the primitive 干 *kan*¹, and the important series derived from it. An appendix will treat about the primitive 𦰩 *tsao*².

First series. 干 *kan*¹, 庚, 舌。

A 干 𦰩 **Kan**¹. It represents a pestle. Compare L. 130. By extension, to grind, to destroy; morally, to oppose, to offend against; blunt arms, offence, injury, etc. — It is the 51th radical of a few unassorted characters. Phonetic series 22. It forms

𦰩 𦰪 **Ch'a**². The 干 pestle in the mortar 臼 (L. 139). To pound, to pierce, to drive into or stick in. — Phonetic series 421.

旱 𠂔 **Han**⁴. The torrid and destroying 干 effect of the sun 日; drought, dryness.

庚 𥽿

K'eng¹. To bark the rice by pounding it in a mortar. This was the main daily domestic work among the ancients. Compare L. 47 N.

康 𥽿

K'ang¹. To 庚 decorticate 米 rice. **Chuan-chu:** 1. The chaff detached from the pounded grain, now 糠: 2. The repose that follows this hard work. — Phonetic series 623. It has nothing in common with 康 L. 44 E.

庸 𥽿

Jung¹. Ordinary, common, as the 庚 decortication of rice, 用 for every-day use. — Phonetic series 621.

唐 𥽿

T'ang². The 口 words that accompany the 庚 pounding of rice; idle gossip, noisy wrangle. —

Phonetic series 572.

Second series. 逆 I', ni'.

D 𢦏 𢦐

I'. This character, says the Glose, is 干 doubled (though incompletely) to mean that the attack was repeated, because it met with resistance. Hence the derived meanings, to attack, to resist, opposition, obstacle. Now 逆. It forms

𢦑 𢦒
𢦓 𢦔

Ch'ih'. To attack 𢦏 a man in his 广 house; to expel, to turn out of the house, to scold, to strike or cuff. Note the modern abbreviation, the only one used now. — Phonetic series 112.

𢦕 𢦖
𢦗 𢦘

O'. To resist to somebody, to check 𢦏 him openly with 𠂔 cries and scoldings. The scribes changed 𢦏 into 𠂔 (L. 58 E), and this strange alteration was commonly admitted. See L. 72 F. — Phonetic series 470.

朔 𠂔

Shuo⁴. The new moon; when the 月 moon being 𠂔 opposite to the sun, refuses to receive its light; 从月、从𠂔、會意。— Phonetic series 564.

歎 𠂔

Chüeh⁴. To have hiccup, suffocation, asthma, cough; 𠂔 an obstacle that impedes 欠 breathing (L. 99). It forms

厥 𠂔

Ch'üeh⁴. A steep acclivity 厂 (L. 59), the ascension of which 歎 puts out of breath. This character lost that meaning, and is now used as a demonstrative pronoun; 發聲之詞。— Phonetic series 673.

幸 𠂔

Hsing⁴. Fortunate, lucky. A man 天 (L. 61 B, written 土), who gets over 𠂔 opposition, who triumphs over resistance; 从𠂔、从夭、會意。吉而免凶也。— Phonetic series 361. Not to be confounded with 幸 *nieh⁴*, below G.

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Ch'ien¹. To offend 干 (L. 102 A) a superior — or 二 (L. 2 G); offence, fault, crime; 干上爲𠂔。罪也。In the modern writing, 𠂔 on the top of different compounds is reduced to 立, that must be distinguished from 立 li⁴, L. 60 H. By extension, to attack, to face, etc. It forms

335

𠂔

𠂔

𠂔

Jên¹. This character is composed nearly as 𠂔 (L. 102 D). It is 干 (L. 102 A) increased by one stroke. The idea is that of an offence repeated or aggravated, 犯之甚也。Derived meanings, relapse, recidivation, obduracy. See 南 nan², L. 79 G. It forms the two important sub-series 幸 nieh⁴ and 辛 hsin¹ (below).

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Sub-series. 幸 nieh⁴.

G 𡥉 𡥈
幸

Nieh⁴. A man 大 (L. 60) who committed a 羊 crime; a criminal; 从大, 从羊, 會意。罪也。 Not to be confounded with 幸 hsing⁴ (L. 10² D); both are now written in the same way. Not to be confounded with 辜 t'a⁴ (L. 60 C). Note the derivatives

337

執 𡥉

Chih². To apprehend 𡥉 (L. 11 E) a 幸 criminal; 捕罪人也。从𡥉, 从幸, 會意。By extension, to seize, to maintain, etc. — Phonetic series 601.

報 𡥉

Pao⁴. To repress 𡥉 (L. 55 C) 幸 evil-doers; 从幸, 从𡥉, 會意。懲罪人也。By extension, to denounce them, to state, to inform; hence the modern meanings, a report, an announcement, a gazette.

罽 罽

I⁴. To keep a watchful 目 eye (L. 158), over the 幸 criminals; vigilance; 从横目。从幸, 會意。令吏將目捕罪人也。 — Phonetic series 738.

圜

Yü². A prison. The inclosure 口 where criminals 幸 are confined; 所以拘罪人。从口, 从幸, 會意。

𡥉 𡥉

Chou¹. To flog 父 (L. 43 D) a 幸 criminal till he is 血 bleeding (L. 157). The scribes substituted 丸 to 父, and suppressed the 丿 of 血; then K'ang-hsi classified this character under 𡥉.

Second series: 夭 yao¹.

B 夭 夭

Yao¹ A man who bends the head forward, in order to run, to jump, to march. By extension, to lean, to to incline, to hang, to rock, to shake. — Phonetic series 92. On the top of the compounds, 夭 sometimes becomes 土 in the modern writing (as 大, L. 60, fourth series), e.g. in 幸 hsing⁴ L. 102, and 走 tsou³ L. 112. 𣎵 ch'iao² L. 75 B. — Note 笑 hsiao⁴, to laugh. Etymologically, 竹 bamboos 夭 rocked by the wind; 竹得風, 如人之笑也。从竹、从夭、會意。 The spasmodic motion of the belly, when a fat Chinese is laughing.

𣎵



[hǎi]

Ocean, Sea. On the left is the ideograph for water. On the right is

, the imagery of women with luxuriant hair.

Waves as luxuriant as the hair of a women. Or, the anthropomorphization of the oceans as the feminine.

340



ψ

ψψψψψ



The sprout
above the woman's head
signify, instead of hair, the emergence of life, in such an
interpretation.



is also interpreted as a lactating woman with prominent breasts.

Ancient forms include:





[tái]

**Platform, tower,
station, stand, an elevated platform, a terrace.**
Taiwan.

The character originally referred to a tall tower which allowed for observation on all four sides. Shuowen decomposes the structure thus, . From , the imagery of a bird flying downwards to the ground, and the image of a tall tower. As a visual mnemonic, a tall tower on which birds perch; a high platform.

[tái] **I, we, a courteous way of saying ‘you.’** The ancient dictionary, the Shuo Wen attributes the meaning

[shuō , say, speak] to the character.

343

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"The mouth exhaling a breath. By extension, to speak in order to make one's self known; I, one's self; , " writes Wieger.

The character was used in reference to some stars in the Great Bear constellation.

"The character is now mostly used as a conventional abbreviation for , " notes Karlgren.

[hé] **Join, combine, bring together, shut.**

From

[jǐ] which is the "Notion of union, of assemblage, of a junction of different elements, represented by three lines," according to Wieger; "Three strokes running together," according to Karlgren. Together with the ideogram for a mouth . Expressions in harmonious assemblage

.

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"Picture of the lid of an opening - analogous to , " interprets Karlgren.

.

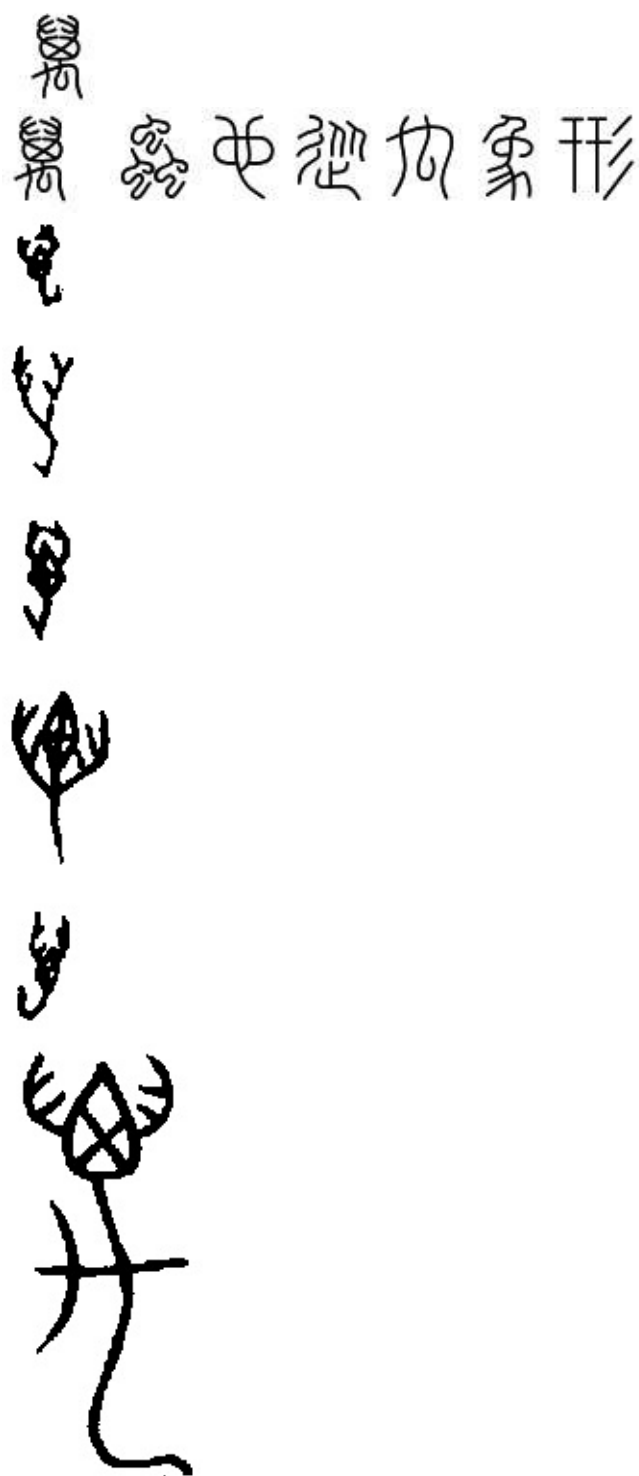
[fǎn]

Turn over. A hand turning a flat surface over. Or, the movement of the hand, in turning something over, abstracted.

[wàn] **Ten thousand, myriad.** The picture of a

scorpion. The scorpion's form being a highly myriadized one;

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in the sense that it is separated from a pure, primordial

simplicity. Ten thousand is the number in Chinese cosmology that is used to refer to the myriad of manifested things. Or, more accurately expressed, is the symbol used for such a concept as well as the number ten thousand.

,
says the Shuo Wen.





[lì] **Benefit, profit.** The imagery of grains and a sword or knife(dāo). Ideographically, to harvest the fields, and by extension, benefits, profit, etc.

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再
再
田
木

果 木 實 也 巡 木 象 果 形 在 木 上 二

[zài]

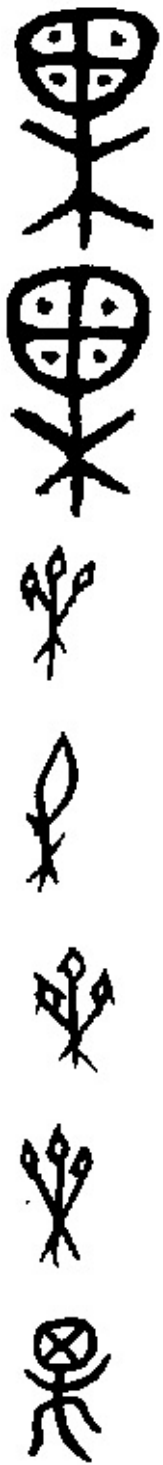
Again, still, furthermore.

Imagery of an arm balance. A dualistic movement fluctuating between two related states. "A second weighing, equal to the first one," says Wieger.

Variants include:

[guǒ]

Fruit. The image of a fruit on a tree.



[wù] **Thing, matter.** Symbolic of the myriad things, according to the Shuo Wen.

350



From the image of an

(niú) ox, and (wù), the image of a flag. The ox is that which is used to plough and fecund earth, and hence perhaps was associated with the generation of matter which follows the pairing of Heaven with Earth, in Chinese cosmology. Perhaps symbolic of larger forms of matter that drive the movement of Heaven and Earth.

is said to be the image of a flag with a central pole and three leaves, has now the meaning *no, not*. "Said to depict a pennon, a signal flag: stop!," says Karlgren. Flags were used to demarcate administrative boundaries.

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真 儼入變形而登天屯繼乚目乚八所已衆載上

Flags signify a state.

The myriad dynamic states of the matter-principle animator, resting in the various kinds of matter manifested. might as well have been symbolic of the fluctuant states of matter.

[zhēn] **True, truth.** Sinologists theorize that the presentday form may have derived from ancient forms such

as

which have at the top in the place of . A Taoist immortal changing form and ascending to the Heavens says a scholastic commentator. The upper portion of the character shows the Taoist immortal , and the lower portion is variously interpreted as a vessel, a Taoist crucible, the vehicle or chariot by which the Taoist is ascending, etc.





Forms interpreted as ancient variants of include:

Notes: The word phrase [zhēnrén], literally True Man, is the traditional term for a Daoist immortal. “Perfect Genuineness of nature being characteristic of the Taoist Genii, the scope at which the Taoist transformation of man aims,” says Wieger.

K 直 直

Chih³. Perfectly right, not curved in the least; 从 乚. 从 十. 从 目. 會 意. The eyes having looked at something, did not discover any deviation. — Phonetic series 335. — Note the right way of writing this character. The modern engravers cut 乚, so that one may believe it is composed of two strokes 𠃍. The scribes often change it into a single horizontal line 直, etc.

L 眞 眞

Chên¹. Perfectly true; 从 直. 从 兀. 會 意. Something having been exposed on a pedestal, 直 ten eyes could not find any fault in it... The 一 of the pedestal was mingled with the lower part of 乚. — Perfect genuineness of nature being the characteristic of the Taoist 真人 Genii, the scope at which the Taoist transformation 乚 (L. 30 D) of man aims, the Taoists replaced 十 by 乚 at the top of chên (contraction). 从 乚. 从 直. 从 兀. 會 意. The calligraphic remarks made about 直, are to be made here also. — Phonetic series 509.





二 上 一 在 亦 巡 也 恒 立

Stand. The imagery of a person standing on the ground. The below the person is interpreted as the ground. Ancient forms include:

, says the Shuo Wen.

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[bié]

Separate, separated, other; don't, other, another, leave, differentiate. On the left is the image of a skeleton with the skull and shoulder bones. On the right is the imagery of a sword or a knife. "A knife cleaving bones," says Karlgren.
. To separate dissecting, is the sense Shuo Wen attributes. Note that (ling) has the meaning 'other, left-over, extra, besides, etc.' And is described as the bones left after the flesh has been taken away.

[chǎng]

Site, field. On the left is the ideogram[, tǔ] for 'Earth, a mound of earth, place, region, etc.' On the right side is an ideogram showing an





場 祭 禮 禮 也 一 日 山 田 不 耕 耨 一 日 涪 榮 田 也 從 土 易 聲

active energy mechanism's expansion.

. The top portion of that character is interpreted as the Sun, and the lower portion as an ideogram apparently denoting energy's expansion attributed to it. [yáng] plays a phonetic role here, according to the Shuo Wen.

The region of a particular kind of field's activity .

Note that the Shuo Wen attributes to the character a meaning related to the sacrifice to divine spirits, while also attributing

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to the character senses such as an unploughed mountain field, a treated paddy field, etc.

[shān] **Mountain.** The image of a mountain range, with three peaks shown.





解

通通通通通通通通

通達也 迎之 用聲

[tōng]

**Connect, go through,
understand thoroughly, logical, coherent.**

, says
360

通達也 迎之 用聲

通止



The solar symbol was also the symbol of gold
, or the
goal of the magnum opus in certain ancient traditions,
including the Western alchemical tradition.

Variants include:

[shēng] **Sound, voice, musical**

sound. A hand holding an instrument, striking a rock chime,
and below which is the image of an ear.

362



聲 音 也 從 耳 殸 聲 殸 籥 文 聲



聲 樂 同 也 從 耳 殸 象 縣 鼻 上 形 殸 所 已 擊 上 也 古 潘 母 音 氏 作 聲



Notes:

, says the Shuo Wen explaining the character . Musical sound. From the imagery of an ear , and from

which is a Zhou dynasty calligraphy version of the character for a musical Chime stone

.

Also, note that
is a character representing,
pictographically, a stone on a mountain cliff, according to the Shuo Wen.

363

石 山 石 也 在 厂 上 二 口 象 形

受 己 枝 脉 入 也 周 禮 受 己 積 木 八 觚 器 支 二 尺 建 於 鼎 車 旅 費 己 茂
龜 變 又 欠 聲 尺 受 上 屬 皆 變 受

石



is interpreted a hand holding a spear or a lance. A weapon used to kill, according to traditional sources. In general, it may be thought of as a hand holding an instrument.

Ancient forms of 手 include

.

Note: While the more ancient forms of suggest the ideogram was a hand holding a weapon, there have been different understandings of the form in traditional Chinese society.

A 几 𠂆

Shu², ch'u². The jerky flapping of a short wing; 鳥之短羽飛几几也。像形。Then, in general, any rhythmical and jerky motion. The derivatives of 几 must be carefully distinguished from those of 乃 L. 19, and 儿 L. 20; in the modern writing, this distinction is not easy to be made. Forms

B 鳧 𩇛

Fu². A wild duck; the bird 鳥 which flies 几 heavily; 野鴨也,从鳥,从几,會意。鴨羽短,飛几几也。

C 朶 朶
朶

To³. The balancing of twigs and flowers. It is used as a specificative of flowers, 一朵花 i-to hua. — Phonetic series 240. Note the modern form 朵.

Second series: 攴.

D 攴 𠂆
𠂆

Shu², ch'u². The right hand 手 making a jerky 几 motion; to strike; 以杖殊人也. By extension, a stick, a ferule. — It is the 79th radical. Phonetic series 51. Note the following derivatives

Shan⁴; 刈耨也。从耨,从攴,會意。Jerky motion of the scythe that cuts the grass; to mow.

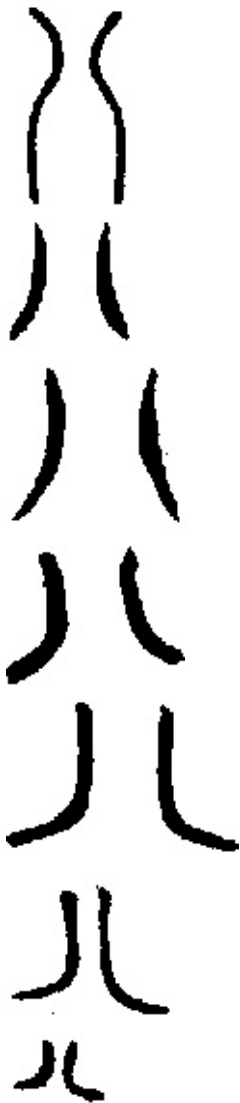
Wieger says:

𠂆

[bā] Eight.

Symbol of separation or division, according to the Shuo Wen. Corresponds to the Number of Guas of the Ba Guas. An initial stage of myriadization in Chinese concepts of cosmogenesis; corresponding to the generation of what apparently are eight fundamental patterns.

366



人

人

人

人

人

人

人

A variant of interest is:

367



A
A
A
A
A
A
A



[mìng]

Life, fate, destiny. The character [lìng, command, decree] together with [kǒu, mouth] make up this ideogram.

has the meanings cause, command, decree, etc. In its ancient forms it shows a man kneeling obedient to a higher order.





has the imagery of a mouth added to
,
signifying man's conformant nature to the expressed decrees
of fate, destiny, etc. The idea of human life being a
conformant part
of a higher order's expression

Ancient forms include:

369



命命命命命命命

ॐ

ॐ

ॐ

And variants include:
370



合

銷

吟

提

提

[tí]

lift, raise; [dī]

ward

off, defend, hold in the hand.

371

ॐ नमो भगवते वासुदेवाय ॥

On the left is(, shǒu, hand) symbolizing action, and on

this is an action that is upholding-restraining in nature.

7

7

市賢營所止屯市爲垣墾門墾之象特相及屯之古穴及宮止首聲

[shì] **Market, a marketplace, a place for bartering goods** . The form is interpreted as market tent , or the outer frames of a marketplace in the middle of which is an ideogram which is interpreted as an ancient form of [jǐ, ‘as well as, and, on to,’ imagery of a hand reaching to and grabbing a person] by the Shuo Wen.

may symbolize here the mutual exchange of goods, or the interaction through goods. Or, even just where people ‘reach out’ to others.

373



In , the triplicate enfolding may symbolize an active evolution, resulting from the interaction . Note that it resembles the radical depicting a sprout [chè, half of (cǎo, grass)]

Variants of the character include:

去去來來

尸 𠂔 外 譚 上 郊 郊 外 譚 上 野 野 外 譚 上 林 林 外 譚 上 尸 象 遠 亦 屯 尸
 尸 上 屬 皆 從 尸

Another possible interpretation is that are the outer boundaries of a city, or a state, and at the center of which are shown patterns of interaction and growth. A city is socially located at the center of a place. And, the marketplace, is, socially, at the center of a settlement.

Notes:

[jiōng, referred to as the tóngzìkuàng, or the frame of the character] is the 13th of the 214 Kang Xi radicals; considered by the Shuo Wen as cognate to
375



同 古 夂 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

[jiōng] [jiǒng]. is said by the Shuo Wen to be the outer portion of a city.

And
 ,the Shuo Wen says, is an ancient form of ,
 the circle inside resembling the walls of a city within the
 country. "Border regions; waste land near the frontier --
 etymologically the same word as ...enlarged by city
 wall," says Karlgren.

𠂔
 𠂔
 𠂔
 𠂔



[bǎi]

Hundred. Ancient forms show a container, with a triangle in the middle. The containing principle of the first hundred numbers, perhaps. Or, perhaps the first hundred numbers envisaged as a self-contained unit. The triangle can suggest ordering, and is considered symbolic of the fire principle when turned upwards.

R Allendy describes hundred as the part of the part, the microcosm of the macrocosm. Number individualizing the part of a whole, according to another source. Concepts of ordinal perfection, unity, etc., are seen associated with the numbers 1, 10, 100, etc.







Variants include:

378



|| 𠔁 || 𠔁 || 𠔁 || 𠔁 || 𠔁 || 𠔁 || 𠔁 || 𠔁 ||



件
件
件

[jiàn]
item; term; condition;
correspondence; document.

“,” says the Shuo Wen. The idea seems that the larger livestock as oxen were the first items divided between men , and terms, conditions, documents, were eventually maintained for the purpose.

[illegible]

The right hand side of the Shuo Wen character is an Ox's cry.

[xìng]

**Nature, character,
sex, gender.**

born of the heart, ideographically. [shēng, give birth, life] is a growing plant, and (xīn) is the image of the heart. The nature of thing, that which manifests from the heart.

381

性 人 上 易 气 性 善 者 也 德 心 主 聲
情 人 上 舍 气 多 欲 者 德 心 青 聲

性
情

Note:

represents man's Yang qi, which is of a good-nature, according to the Shuo Wen. The form [qíng, feeling, emotion] is interpreted as man's Yin qi, having the nature of desire, by the Shuo Wen.

A variant of 數 found amongst seal forms appears as:

[shù]

**number, figure [shǔ] count, be
reckoned as, enumerate, list.**

382

數 計 也 從 攴 婁 聲

婁

婁 空 也 從 虎 從 中 虎 空 上 意 也 一 曰 婁 務 也

虎

On the left of this character is an ideogram

[lǒu], now attributed the meaning 'go bad.' "The seal has:
: 'a woman in seclusion', says the commentator," says
Karlgren. "Woman confined, enclosed in the prison
of the gynecium; for ever idle; useless, etc; ,
" says Wieger. Both the explanations seem to
draw from the Shuo Wen, which says:

[wú, not, no, must not, don't] is

according to Wieger. “A fettered woman,” according to Karlgren. Women who were prohibited, and fettered,

虎止上書屯德一虎司龍上藩一禁止上金多龍屯尺虎上屬留
德虎

數 𠄎 𠄏 𠄐 𠄑 𠄒

possibly for crimes of adultery. A cross-mark made over the imagery of a women.

On the right side of [shù], is an ideogram suggesting an action involving force (pū, 'beat'), a hand holding an instrument or a weapon.

The concept of the number, it seems, were understood by the ancient Chinese as the ordering principles of nature – mechanisms which enforce an order upon the chaotic, lawless, primordial manifestations in nature .

Ancient variants of include:





[shū]

**Writings, book, script,
letter, document, style of calligraphy.**

The top portion of the character is a hand holding a stylus .
And the lower portion is (zhě, ideographically interpreted
as a substance manifesting its nature) . In the middle are seen
two lines, , as part of the character , and they are
sometimes interpreted as strips of bamboo.

The hand holding a stylus, which runs through two may as
well symbolize the creative intent emerging through the
hierarchies and making manifest its nature . was later
reduced to .

As a mnemonic, may be thought of as a seal tablet being
baked after markings were made on it.

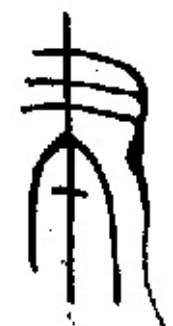
The character

[yù] is interpreted as a hand with
385





a writing instrument, a hand holding a pen, etc., and the ancient forms of the ideogram include:



𠂇
𠂇
𠂇
𠂇
𠂇
𠂇
𠂇

387

香香香

知 訓 部 長 官 官 署

東洋文庫

388

東洋文庫

來古學問書

書書書書書

And variants include:

門

門

門

門

門

門

門

門

[mén]

Door, doorway, gate,

opening. The imagery of the two leaves of a door. An extended sense of the word is things that go together, like family, category, school of thought, etc.

Ancient forms include:

The seal script of the character 門 (men) is shown. It consists of two vertical strokes on the left and right, with a central vertical stroke and a horizontal stroke connecting them at the top, forming a door-like shape.The clerical script of the character 門 (men) is shown. It is a simplified version of the seal script, with the two vertical strokes on the left and right, and a central vertical stroke and a horizontal stroke connecting them at the top.The regular script of the character 門 (men) is shown. It is the most common form of the character, with the two vertical strokes on the left and right, and a central vertical stroke and a horizontal stroke connecting them at the top.

明

明

明

明

明

明

明

明

明

明

Variants include:
391

𠂔

𠂔

𠂔

𠂔

𠂔

𠂔

𠂔

𠂔





[gèng]

Furthermore [gēng]

Experience, to undergo, change, alter, night watch.

A hand holding an instrument

, stoking a

fireplace . To intensify, furthen.

"The seal has and , interpretation uncertain," says Karlgren. The difficulty of interpretation is likely due to our insufficient understanding of forms such as . The Wenlin, for instance, says is the "Picture of a fish tail." However, ancient forms strongly suggest that the ideogram was in ancient times understood as a fireplace. The character [bǐng] has the meaning 'bright, splendid.' Observe that the fish tail in the ancient ideogram for a fish



𩺰
𩺱

were
in later forms abstracted to the symbol for fire
. This
abstraction has found its way into present day writing as well,
where the symbol for a fish is . A seal variant for the
character for fish appears as

.
394

𩺲
𩺳
𩺴

𠂔 𠂕 𠂖 𠂗 𠂘 𠂙 𠂚 𠂛



Ancient forms and variants of the of the character [bǐng, 3rd
of the 10 Heavenly Stems] include:

𠂇
𠂇

丙

丙

丙

丙

丙

丙 丙 丙 丙 丙 丙 丙 丙 丙 丙

, says the

Shuo Wen, describing the character, attributing the meaning ‘change’ to it.

Ancient forms and variants of include:

396



𠂔𠂔𠂔𠂔



397



益壽頌

Topic

[tí]

Topic,
subject, title. That which actively restrains the content of a
discussion, or an article, the topic, subject, title - expressed
398

Topic

題 頤 也 巡 見 是 聲

題

through (shì, is)
which is an active
manifestation's
rectifying restrain

and
(yè, head) which contributes directly to the
ideographic sense.

"Forehead; frontispiece, heading; theme, thesis, proposition;
inscription; write, pronounce, mention," says Karlgren.

Variants include:

399

題



[lù]

Road, path, way sequence, logic, sort, grade, class. The character on the left in this ideogram is[zú, foot]. The most ancient forms of show the lower leg, or the leg as a whole

. Later forms evolved into abstractions as , etc. The mouth may be

interpreted as that which expresses the intent of movement,
400



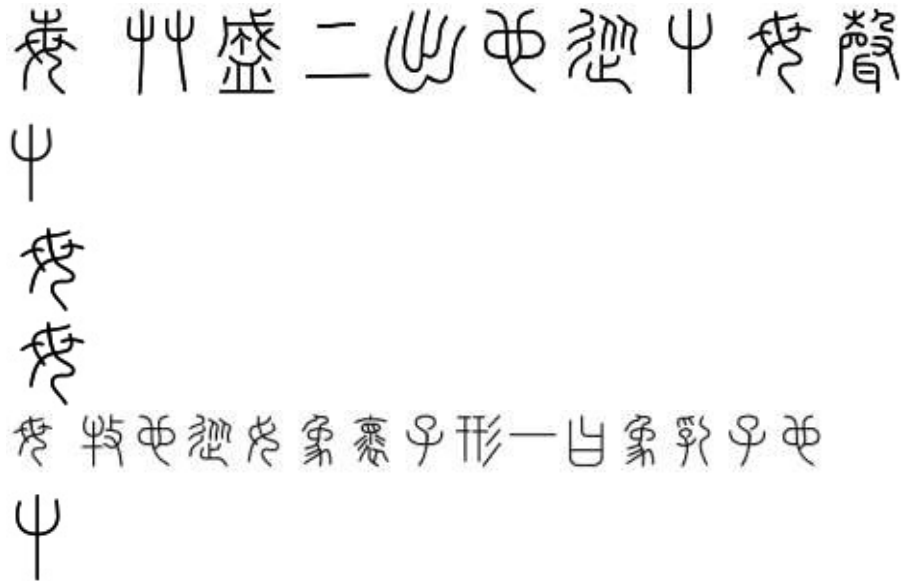
and the circle, as that which has an ordering impact on the movement driver. The character denotes sufficiency, as the leg allows one to stand, and to move with independence, that is, to be self-sufficient, in a sense. And, as a component, conveys a sense of movement, as is associated with the leg – the movement driver of the human system.

Shuowen makes a clear distinguish between the sense of the character and the character [zhǐ, stop, halt, detain, suppress, prohibit, etc] which is the image of a foot.

is described as the foundational part of a system, the ideogram resembling the form of plants growing, as the foot is rooting to the ground, in its nature; while is described as that which is at the lower portion of the system, the leg. On the right hand side of is the ideogram for restrained movement (zhǐ, imagery of a foot pointing downwards) and (kǒu, mouth) which signifies expression.

Thus, the ideogram

, in its whole, suggests
 movement restrained to an expression pattern –
 401



path, road, grade, logic, sort, etc.
 , says the Shuo
 Wen.

[měi] **every**. As an adverb: **frequently; often; whenever**.

The Shuo Wen form of the character is composed of the
 image of a sprout
 and the image of a woman
 . The
 character
 , which is now [mǔ, mother] is the image
 of a woman with the breasts shown prominently. Said also to
 be the image of a woman nursing a child.

The sprout
, in the ideographic context, may contribute
to the sense – that which emerges from the feminine. Note
402



that the cosmos itself is envisaged as a feminine principle
fecundated by a cosmic male principle, in many ancient
traditions, and such a concept may have led to the association
of the sense ‘every’ with the ideogram – from where all life
springs.

Another theory is that the ancient forms show a women
grooming her hair, putting *every* strand in its place. The
character for ‘beauty’ and shares a similar sound as .
Note that this is the right hand side character in [hǎi,
ocean, sea]

– which allows for an ideographic interpretation of the word as the waters which are mother-like and at the origin of the living.
"Already from the earliest times applied to a homophonous abstract word: each, every; constantly," says Karlgren on .
403



母母母母



“The original meaning of 生 was "growing plants", from 'grass' and 母 (‘mother’) phonetic,” says Wenlin. Ancient forms of 生 include:

夢
驚
覺

一、
 二、
 三、
 四、
 五、
 六、
 七、
 八、
 九、
 十、

100

100

100

100

100

100

100

100

夢
夢
夢

[jiāo] **teach** [jiào] **religion, instruction, teaching, teach.**

The presentday form of the ideogram has been interpreted as from (xiào, filial piety), (pū) 'beat.' “ xiào 'filial piety', made of (lǎo) 'old' and (zǐ) 'child', means to respect and obey ones elders; this is TAUGHT by (pū) beating, according to the most enlightened teaching methods,” says Wenlin.

Ancient forms of however were as:



發

✕ 5

55

針

44

針

XXXX

XXIX

20

XXL

19

徐

X
74

XX

爻 亥屯象易中爻頭亥屯尺爻上屬皆巡爻

The
[yáo] which appears in the ancient forms is
thought to be a symbolic representation of the interaction of
Yin and Yang.

They are used to refer to the solid and broken lines of the
trigrams. “” --. The



[yang yáo] are the unbroken lines, as in ䷀; and the [yīn yáo] are the broken lines, as in ䷁. Wieger interprets the presence of the form in the ancient writings of 爻 as abstracting the interaction between the student and the teacher, "mutual action and reaction ; influence; symmetrical disposition, network, etc."

Another interpretation the ancient forms allow is the effort expended

to make apparent the patterns of change
in nature

. This is often done

408



𡗗

𡗘

𡗙

𡗚

𡗛

𡗜

𡗝

𡗞



for the sake of a child who strives to comprehend them

.

And hence the forms

,

, etc.

Variants of 𡗗 include:

攷 𢵿 𢵿 𢵿 攷 𢵿 𢵿 攷 𢵿 𢵿 攷 𢵿 𢵿 攷
 𢵿
 𢵿

[fàng] **Set off, release, lay aside, send away,
 let someone have his way, to place, put in, send
 away.**

To put in effort (pū, beat,
) to free a boat
 anchored either to the shore, or tied to another boat as part
 of a pontoon
 . From such an interpretation derives the
 meanings set off, release, lay aside, etc. The sense of the
 ideogram may equally apply in reverse, as a boat being tied to
 a pontoon structure, or to an anchor on a shore – and hence
 the meanings to put in, to place, etc.

技
技
技
技
介

介 易 上 數 舍 變 終 中 正 終 人 人 尺 中 上 屬 皆 終 中

[liù]

Six. "Six. The even number, also easily divisible, that comes after four; marked with a dot. Note that in the other simple even numbers, the divisibility is also indicated: two; eight," says Wieger.

411



The Shuo Wen notes that the character is formed of

[rù, to enter] and [bā, eight] which signifies division. Note that the ancient ideogram for Seven

abstracts the idea

of division or penetration of a passive layer by an active principle. So, we might have here, for six, an ideogram suggesting an entry

into a state of division .

A number emerging from a yang state, changing into yin, becomes 6. A rectifying restraint on the factors that constitute , results in the number principle of . That is, to interpret the Shuo Wen explanation, the thought contain wherein seems obscure to us, in our paradigm and worldview.

Or, factors entering

a state of division

. The

even number before eight.

As pure ideograms, the modern form and the ancient form both indicate its divisibility: of the number six, by two and by three

. The ideograms for even

numbers are symmetrical, while those of the odd numbers higher than three are not.

412



介
介
介
介
介
計

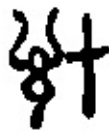
計 會 也 策 也 巡 音 十

[jì]

Count, calculate, compute; plot, plan; meter, gauge. The ten counting words .

Variants include:

413



⑤ 鳥飛從高二 ⑤ 地也從一 ⑤ 地也象形不二谷而⑤二來也凡
 ⑤ 上屬皆從⑤

[zhì]

to, until; till; extremely,

most, arrive, reach [shènzhì] even, to the point of.

The ancient forms show a bird flying down to the ground, says the Shuo Wen.

414



"Picture of an arrow that has reached its target," says Lindqvist. " was originally exactly shǐ 'arrow' upside-down above a horizontal line," says Wenlin.

A bird that had flown upwards, now flying downwards to the earth, says the Shuo Wen.

A bird, or an arrow *reaching to* its target. A bird *reaching* down to, or *arriving at*, its target on the ground, is at an *extremity* in its flight path.

415

Handwritten text in a stylized script, possibly a mix of letters and symbols, arranged in a vertical line.

𐎶𐎵𐎲𐎠𐏀𐎧𐎺𐎠





1. A simple 'Y' shape with a horizontal base and two diagonal arms meeting at a point.

2. A 'Y' shape with a horizontal base and two diagonal arms, the right arm having a small hook at the end.

3. A 'Y' shape with a horizontal base and two diagonal arms, the right arm having a small hook at the end.

4. A 'Y' shape with a horizontal base and two diagonal arms, the right arm having a small hook at the end.

5. A 'Y' shape with a horizontal base and two diagonal arms, the right arm having a small hook at the end.

6. A 'Y' shape with a horizontal base and two diagonal arms, the right arm having a small hook at the end.

7. A 'Y' shape with a horizontal base and two diagonal arms, the right arm having a small hook at the end.

8. A 'Y' shape with a horizontal base and two diagonal arms, the right arm having a small hook at the end.

ዘፍ ዘፍ ዘፍ ዘፍ ዘፍ ዘፍ ዘፍ

Variants include:

The ancient imagery for an arrow was like,

417





Chinese cosmology, the space of the Cosmos is thought of as being 10 directional. Shuo Wen also suggests 是 is symbolic of expanse along all directions.

是, is thus the action which causes a thing to establish or express itself firmly in reality. The Ideogram [gù] means cause. A man and his action creating an established expression in reality .

"A man and his cause," says Karlgren.

“Compare zuò which also means 'do, make'. It seems that there used to be only one character, 是, with two slightly different pronunciations, but both meaning the same thing. Then ‘comparatively recently’ a new character 作 was invented for one of the pronunciations. Ironically, the two pronunciations have become the same in Mandarin (though not in all dialects), but we have to deal with two characters. Use 是 for 'making' abstract things, 作 for 'making' concrete objects,” says Wenlin.





[yuán]

Originally, Original.

Water flowing out from its source in a cliff.

[quán] is attributed the meanings, a spring, fountain, etc. White , bubbling spring water. "Originally a picture of a basin from which water flows; remade into: (white:) pure water," says Karlgern.

The Shuo Wen says
was a seal calligraphy variant of

420





“,” says another source,
describing .

In [yuán], the of quán appears abbreviated in a form
resembling . Remember that is the ideogram for a cliff.

In presentday usage, 源, composed of (shuǐ) 'water' and
yuán 'original,' is used for the meanings 'source,' 'origin,'
'source of a river,' 'fountainhead,' etc. Etymologically, the
character is now considered cognate to 世.

Variants of 源 include:

421

源
原
原
源
源
源
源
世

世 三十 季 爲 一 世 從 卅 而 曳 長 止 夾 取 其 聲



[shì]

generation; world;

Three times ten years make a generation, says the Shuo Wen.
Ancient forms of the character include:

422



𣎵
𣎵
𣎵
𣎵
𣎵
𣎵
𣎵
𣎵
𣎵

𠂔
𠂔
𠂔
𠂔

And ancient variants include:

423

𠂔
𠂔
𠂔



止 二 基 屯 象 艸 木 出 貳 趾 故 己 止 齋 足 尺 止 止 屬 皆 從 止

Note the similarity of the ideogram

[shì] to

certain seal and bronze forms ideograms for the character for feet

[zhǐ]. The resemblance in form may be suggestive of a rooted expression. The world emerging, rooted in a higher system; perhaps an initial triadic expression of the same. A traditional explanation says the foot resembles a growing plant

[zhī], as the foot

roots the system on the ground – in other words, both are systems that seek rooting on the earth, by their nature.

424



屮 轉 屯 從 尸 衰 省 聲

尸 陳 屯 象 臥 止 形 尸 止 屬 皆 從 尸

[zhǎn]

**Spread Out, Expand,
Develop, Exhibit.**

The top portion of the character is [shī], an ideogram interpreted as the body of a person in repose.

A body stretched out. The character [chén] which the Shuo Wen uses to attribute meaning to has now the meaning display, lay out, put on display, old, stale, etc.

425

尸 陳 屯 象 臥 止 形 尸 止 屬 皆 從 尸

Handwritten text in Arabic script, likely a signature or a short phrase, consisting of several connected letters.

尸

when it occurs in ideograms show the body
of a system, a system restrained to a state, etc.

The form 尸 with [sǐ, die, death] added has the meaning,
"Corpse, body; sit as representative of the dead at sacrifices;
426

𣦵

𣦵 尸 𣦵 𣦵 𣦵 𣦵 𣦵 𣦵 𣦵 𣦵

𣦵
𣦵
𣦵

𠂔

𠂔 極巧視止𠂔𠂔四工尺𠂔止屬皆𠂔𠂔
工巧𠂔𠂔象人𠂔根𠂔𠂔𠂔𠂔同𠂔尺工止屬皆𠂔工

superintend --- picture of a sitting or lying man," as Karlgren notes. [shītǐ] means corpse.

The lower portion of
is a now obsolete
character

which shows
, four
structures, inside a
clothing.

427

𠂔

𠂔
𠂔



would likely have been a clothing with decorative patterns on it. If we are to take the interpretation of [gong, work] as a carpenter's square, we have instruments laid on a clothing that is stretched out. Work implements 'rolled out.' The Shuo wen says the is phonetic in

.

Ideographically, , clothing, seems signific of, amongst other ideas, the outside or surface of a system, the veil of a system, etc.

[zhǎn]

is thus the body of a system stretched out so as to reveal its contained patterns

.

Ancient variants of include:

428



發 震 震 震 震 震 震

[biān]

Boundary, border, margin, edge, limit, side, rim, limit. Composed of the ideogram suggesting movement and [biān].

Ancient forms of this ideogram were as:

429

The image shows the seal script form of the Chinese character 邊 (biān). It is a complex, stylized character composed of several strokes, including a large '自' (self) radical on the right and a '辵' (movement) radical on the left.The image shows three variants of the character 邊 in seal script, arranged vertically. Each variant is a different stylized form of the character, showing the evolution or regional differences in the script.

續編卷之三

And variants included:

The portion

is explained thus by the

Shuo Wen:

430

𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

𠂔
𠂔
𠂔
𠂔
𠂔



Two covering structures which allows not one to see. As the guarding gatetowers of the imperial palace.
The presentday form of 門 is “over over,” according to the Wenlin dictionary.

自, [zì],
is picture of a nose, suggesting as an idea the sense ‘self.’

穴, [xué], is a ‘cave,’ ‘hole,’ ‘den,’
‘acupuncture point,’ etc.

A seal variant of
is

. [fang, side], shows
431

方
方
方
方
方
方
方



two boats side by side
 , or, a boat anchored

,
 perhaps, in certain cases, tied to a pole at the shore, as this
 variant suggests
 .

432





The seal forms as
have
in place of
.
is a double-veil.

appears in forms that predate seal forms, in bronze
forms such as

.
433



is thus: The entrance and exit to a system
, the things within which are veiled
to the
self
.

Or, in forms as
, the entrance and exit to a
434



system
, which, by its nature, connects one system
with another
, as perceived by the self.

Some suggest, likely incorrectly, that the form on the upper
portion of
may once have been an
435





目 𠂔 𠂕 𠂖 𠂗 𠂘 𠂙 𠂚 𠂛 𠂜 𠂝 𠂞 𠂟 𠂠 𠂡 𠂢 𠂣 𠂤 𠂥 𠂦 𠂧 𠂨 𠂩 𠂪 𠂫 𠂬 𠂭 𠂮 𠂯 𠂰 𠂱 𠂲 𠂳 𠂴 𠂵 𠂶 𠂷 𠂸 𠂹 𠂺 𠂻 𠂼 𠂽 𠂾 𠂿 𠃀 𠃁 𠃂 𠃃 𠃄 𠃅 𠃆 𠃇 𠃈 𠃉 𠃊 𠃋 𠃌 𠃍 𠃎 𠃏 𠃐 𠃑 𠃒 𠃓 𠃔 𠃕 𠃖 𠃗 𠃘 𠃙 𠃚 𠃛 𠃜 𠃝 𠃞 𠃟 𠃠 𠃡 𠃢 𠃣 𠃤 𠃥 𠃦 𠃧 𠃨 𠃩 𠃪 𠃫 𠃬 𠃭 𠃮 𠃯 𠃰 𠃱 𠃲 𠃳 𠃴 𠃵 𠃶 𠃷 𠃸 𠃹 𠃺 𠃻 𠃼 𠃽 𠃾 𠃿 𠄀 𠄁 𠄂 𠄃 𠄄 𠄅 𠄆 𠄇 𠄈 𠄉 𠄊 𠄋 𠄌 𠄍 𠄎 𠄏 𠄐 𠄑 𠄒 𠄓 𠄔 𠄕 𠄖 𠄗 𠄘 𠄙 𠄚 𠄛 𠄜 𠄝 𠄞 𠄟 𠄠 𠄡 𠄢 𠄣 𠄤 𠄥 𠄦 𠄧 𠄨 𠄩 𠄪 𠄫 𠄬 𠄭 𠄮 𠄯 𠄰 𠄱 𠄲 𠄳 𠄴 𠄵 𠄶 𠄷 𠄸 𠄹 𠄺 𠄻 𠄼 𠄽 𠄾 𠄿 𠅀 𠅁 𠅂 𠅃 𠅄 𠅅 𠅆 𠅇 𠅈 𠅉 𠅊 𠅋 𠅌 𠅍 𠅎 𠅏 𠅐 𠅑 𠅒 𠅓 𠅔 𠅕 𠅖 𠅗 𠅘 𠅙 𠅚 𠅛 𠅜 𠅝 𠅞 𠅟 𠅠 𠅡 𠅢 𠅣 𠅤 𠅥 𠅦 𠅧 𠅨 𠅩 𠅪 𠅫 𠅬 𠅭 𠅮 𠅯 𠅰 𠅱 𠅲 𠅳 𠅴 𠅵 𠅶 𠅷 𠅸 𠅹 𠅺 𠅻 𠅼 𠅽 𠅾 𠅿 𠆀 𠆁 𠆂 𠆃 𠆄 𠆅 𠆆 𠆇 𠆈 𠆉 𠆊 𠆋 𠆌 𠆍 𠆎 𠆏 𠆐 𠆑 𠆒 𠆓 𠆔 𠆕 𠆖 𠆗 𠆘 𠆙 𠆚 𠆛 𠆜 𠆝 𠆞 𠆟 𠆠 𠆡 𠆢 𠆣 𠆤 𠆥 𠆦 𠆧 𠆨 𠆩 𠆪 𠆫 𠆬 𠆭 𠆮 𠆯 𠆰 𠆱 𠆲 𠆳 𠆴 𠆵 𠆶 𠆷 𠆸 𠆹 𠆺 𠆻 𠆼 𠆽 𠆾 𠆿 𠇀 𠇁 𠇂 𠇃 𠇄 𠇅 𠇆 𠇇 𠇈 𠇉 𠇊 𠇋 𠇌 𠇍 𠇎 𠇏 𠇐 𠇑 𠇒 𠇓 𠇔 𠇕 𠇖 𠇗 𠇘 𠇙 𠇚 𠇛 𠇜 𠇝 𠇞 𠇟 𠇠 𠇡 𠇢 𠇣 𠇤 𠇥 𠇦 𠇧 𠇨 𠇩 𠇪 𠇫 𠇬 𠇭 𠇮 𠇯 𠇰 𠇱 𠇲 𠇳 𠇴 𠇵 𠇶 𠇷 𠇸 𠇹 𠇺 𠇻 𠇼 𠇽 𠇾 𠇿 𠈀 𠈁 𠈂 𠈃 𠈄 𠈅 𠈆 𠈇 𠈈 𠈉 𠈊 𠈋 𠈌 𠈍 𠈎 𠈏 𠈐 𠈑 𠈒 𠈓 𠈔 𠈕 𠈖 𠈗 𠈘 𠈙 𠈚 𠈛 𠈜 𠈝 𠈞 𠈟 𠈠 𠈡 𠈢 𠈣 𠈤 𠈥 𠈦 𠈧 𠈨 𠈩 𠈪 𠈫 𠈬 𠈭 𠈮 𠈯 𠈰 𠈱 𠈲 𠈳 𠈴 𠈵 𠈶 𠈷 𠈸 𠈹 𠈺 𠈻 𠈼 𠈽 𠈾 𠈿 𠉀 𠉁 𠉂 𠉃 𠉄 𠉅 𠉆 𠉇 𠉈 𠉉 𠉊 𠉋 𠉌 𠉍 𠉎 𠉏 𠉐 𠉑 𠉒 𠉓 𠉔 𠉕 𠉖 𠉗 𠉘 𠉙 𠉚 𠉛 𠉜 𠉝 𠉞 𠉟 𠉠 𠉡 𠉢 𠉣 𠉤 𠉥 𠉦 𠉧 𠉨 𠉩 𠉪 𠉫 𠉬 𠉭 𠉮 𠉯 𠉰 𠉱 𠉲 𠉳 𠉴 𠉵 𠉶 𠉷 𠉸 𠉹 𠉺 𠉻 𠉼 𠉽 𠉾 𠉿 𠊀 𠊁 𠊂 𠊃 𠊄 𠊅 𠊆 𠊇 𠊈 𠊉 𠊊 𠊋 𠊌 𠊍 𠊎 𠊏 𠊐 𠊑 𠊒 𠊓 𠊔 𠊕 𠊖 𠊗 𠊘 𠊙 𠊚 𠊛 𠊜 𠊝 𠊞 𠊟 𠊠 𠊡 𠊢 𠊣 𠊤 𠊥 𠊦 𠊧 𠊨 𠊩 𠊪 𠊫 𠊬 𠊭 𠊮 𠊯 𠊰 𠊱 𠊲 𠊳 𠊴 𠊵 𠊶 𠊷 𠊸 𠊹 𠊺 𠊻 𠊼 𠊽 𠊾 𠊿 𠋀 𠋁 𠋂 𠋃 𠋄 𠋅 𠋆 𠋇 𠋈 𠋉 𠋊 𠋋 𠋌 𠋍 𠋎 𠋏 𠋐 𠋑 𠋒 𠋓 𠋔 𠋕 𠋖 𠋗 𠋘 𠋙 𠋚 𠋛 𠋜 𠋝 𠋞 𠋟 𠋠 𠋡 𠋢 𠋣 𠋤 𠋥 𠋦 𠋧 𠋨 𠋩 𠋪 𠋫 𠋬 𠋭 𠋮 𠋯 𠋰 𠋱 𠋲 𠋳 𠋴 𠋵 𠋶 𠋷 𠋸 𠋹 𠋺 𠋻 𠋼 𠋽 𠋾 𠋿 𠌀 𠌁 𠌂 𠌃 𠌄 𠌅 𠌆 𠌇 𠌈 𠌉 𠌊 𠌋 𠌌 𠌍 𠌎 𠌏 𠌐 𠌑 𠌒 𠌓 𠌔 𠌕 𠌖 𠌗 𠌘 𠌙 𠌚 𠌛 𠌜 𠌝 𠌞 𠌟 𠌠 𠌡 𠌢 𠌣 𠌤 𠌥 𠌦 𠌧 𠌨 𠌩 𠌪 𠌫 𠌬 𠌭 𠌮 𠌯 𠌰 𠌱 𠌲 𠌳 𠌴 𠌵 𠌶 𠌷 𠌸 𠌹 𠌺 𠌻 𠌼 𠌽 𠌾 𠌿 𠍀 𠍁 𠍂 𠍃 𠍄 𠍅 𠍆 𠍇 𠍈 𠍉 𠍊 𠍋 𠍌 𠍍 𠍎 𠍏 𠍐 𠍑 𠍒 𠍓 𠍔 𠍕 𠍖 𠍗 𠍘 𠍙 𠍚 𠍛 𠍜 𠍝 𠍞 𠍟 𠍠 𠍡 𠍢 𠍣 𠍤 𠍥 𠍦 𠍧 𠍨 𠍩 𠍪 𠍫 𠍬 𠍭 𠍮 𠍯 𠍰 𠍱 𠍲 𠍳 𠍴 𠍵 𠍶 𠍷 𠍸 𠍹 𠍺 𠍻 𠍼 𠍽 𠍾 𠍿 𠎀 𠎁 𠎂 𠎃 𠎄 𠎅 𠎆 𠎇 𠎈 𠎉 𠎊 𠎋 𠎌 𠎍 𠎎 𠎏 𠎐 𠎑 𠎒 𠎓 𠎔 𠎕 𠎖 𠎗 𠎘 𠎙 𠎚 𠎛 𠎜 𠎝 𠎞 𠎟 𠎠 𠎡 𠎢 𠎣 𠎤 𠎥 𠎦 𠎧 𠎨 𠎩 𠎪 𠎫 𠎬 𠎭 𠎮 𠎯 𠎰 𠎱 𠎲 𠎳 𠎴 𠎵 𠎶 𠎷 𠎸 𠎹 𠎺 𠎻 𠎼 𠎽 𠎾 𠎿 𠏀 𠏁 𠏂 𠏃 𠏄 𠏅 𠏆 𠏇 𠏈 𠏉 𠏊 𠏋 𠏌 𠏍 𠏎 𠏏 𠏐 𠏑 𠏒 𠏓 𠏔 𠏕 𠏖 𠏗 𠏘 𠏙 𠏚 𠏛 𠏜 𠏝 𠏞 𠏟 𠏠 𠏡 𠏢 𠏣 𠏤 𠏥 𠏦 𠏧 𠏨 𠏩 𠏪 𠏫 𠏬 𠏭 𠏮 𠏯 𠏰 𠏱 𠏲 𠏳 𠏴 𠏵 𠏶 𠏷 𠏸 𠏹 𠏺 𠏻 𠏼 𠏽 𠏾 𠏿 𠐀 𠐁 𠐂 𠐃 𠐄 𠐅 𠐆 𠐇 𠐈 𠐉 𠐊 𠐋 𠐌 𠐍 𠐎 𠐏 𠐐 𠐑 𠐒 𠐓 𠐔 𠐕 𠐖 𠐗 𠐘 𠐙 𠐚 𠐛 𠐜 𠐝 𠐞 𠐟 𠐠 𠐡 𠐢 𠐣 𠐤 𠐥 𠐦 𠐧 𠐨 𠐩 𠐪 𠐫 𠐬 𠐭 𠐮 𠐯 𠐰 𠐱 𠐲 𠐳 𠐴 𠐵 𠐶 𠐷 𠐸 𠐹 𠐺 𠐻 𠐼 𠐽 𠐾 𠐿 𠑀 𠑁 𠑂 𠑃 𠑄 𠑅 𠑆 𠑇 𠑈 𠑉 𠑊 𠑋 𠑌 𠑍 𠑎 𠑏 𠑐 𠑑 𠑒 𠑓 𠑔 𠑕 𠑖 𠑗 𠑘 𠑙 𠑚 𠑛 𠑜 𠑝 𠑞 𠑟 𠑠 𠑡 𠑢 𠑣 𠑤 𠑥 𠑦 𠑧 𠑨 𠑩 𠑪 𠑫 𠑬 𠑭 𠑮 𠑯 𠑰 𠑱 𠑲 𠑳 𠑴 𠑵 𠑶 𠑷 𠑸 𠑹 𠑺 𠑻 𠑼 𠑽 𠑾 𠑿 𠒀 𠒁 𠒂 𠒃 𠒄 𠒅 𠒆 𠒇 𠒈 𠒉 𠒊 𠒋 𠒌 𠒍 𠒎 𠒏 𠒐 𠒑 𠒒 𠒓 𠒔 𠒕 𠒖 𠒗 𠒘 𠒙 𠒚 𠒛 𠒜 𠒝 𠒞 𠒟 𠒠 𠒡 𠒢 𠒣 𠒤 𠒥 𠒦 𠒧 𠒨 𠒩 𠒪 𠒫 𠒬 𠒭 𠒮 𠒯 𠒰 𠒱 𠒲 𠒳 𠒴 𠒵 𠒶 𠒷 𠒸 𠒹 𠒺 𠒻 𠒼 𠒽 𠒾 𠒿 𠓀 𠓁 𠓂 𠓃 𠓄 𠓅 𠓆 𠓇 𠓈 𠓉 𠓊 𠓋 𠓌 𠓍 𠓎 𠓏 𠓐 𠓑 𠓒 𠓓 𠓔 𠓕 𠓖 𠓗 𠓘 𠓙 𠓚 𠓛 𠓜 𠓝 𠓞 𠓟 𠓠 𠓡 𠓢 𠓣 𠓤 𠓥 𠓦 𠓧 𠓨 𠓩 𠓪 𠓫 𠓬 𠓭 𠓮 𠓯 𠓰 𠓱 𠓲 𠓳 𠓴 𠓵 𠓶 𠓷 𠓸 𠓹 𠓺 𠓻 𠓼 𠓽 𠓾 𠓿 𠔀 𠔁 𠔂 𠔃 𠔄 𠔅 𠔆 𠔇 𠔈 𠔉 𠔊 𠔋 𠔌 𠔍 𠔎 𠔏 𠔐 𠔑 𠔒 𠔓 𠔔 𠔕 𠔖 𠔗 𠔘 𠔙 𠔚 𠔛 𠔜 𠔝 𠔞 𠔟 𠔠 𠔡 𠔢 𠔣 𠔤 𠔥 𠔦 𠔧 𠔨 𠔩 𠔪 𠔫 𠔬 𠔭 𠔮 𠔯 𠔰 𠔱 𠔲 𠔳 𠔴 𠔵 𠔶 𠔷 𠔸 𠔹 𠔺 𠔻 𠔼 𠔽 𠔾 𠔿 𠕀 𠕁 𠕂 𠕃 𠕄 𠕅 𠕆 𠕇 𠕈 𠕉 𠕊 𠕋 𠕌 𠕍 𠕎 𠕏 𠕐 𠕑 𠕒 𠕓 𠕔 𠕕 𠕖 𠕗 𠕘 𠕙 𠕚 𠕛 𠕜 𠕝 𠕞 𠕟 𠕠 𠕡 𠕢 𠕣 𠕤 𠕥 𠕦 𠕧 𠕨 𠕩 𠕪 𠕫 𠕬 𠕭 𠕮 𠕯 𠕰 𠕱 𠕲 𠕳 𠕴 𠕵 𠕶 𠕷 𠕸 𠕹 𠕺 𠕻 𠕼 𠕽 𠕾 𠕿 𠖀 𠖁 𠖂 𠖃 𠖄 𠖅 𠖆 𠖇 𠖈 𠖉 𠖊 𠖋 𠖌 𠖍 𠖎 𠖏 𠖐 𠖑 𠖒 𠖓 𠖔 𠖕 𠖖 𠖗 𠖘 𠖙 𠖚 𠖛 𠖜 𠖝 𠖞 𠖟 𠖠 𠖡 𠖢 𠖣 𠖤 𠖥 𠖦 𠖧 𠖨 𠖩 𠖪 𠖫 𠖬 𠖭 𠖮 𠖯 𠖰 𠖱 𠖲 𠖳 𠖴 𠖵 𠖶 𠖷 𠖸 𠖹 𠖺 𠖻 𠖼 𠖽 𠖾 𠖿 𠗀 𠗁 𠗂 𠗃 𠗄 𠗅 𠗆 𠗇 𠗈 𠗉 𠗊 𠗋 𠗌 𠗍 𠗎 𠗏 𠗐 𠗑 𠗒 𠗓 𠗔 𠗕 𠗖 𠗗 𠗘 𠗙 𠗚 𠗛 𠗜 𠗝 𠗞 𠗟 𠗠 𠗡 𠗢 𠗣 𠗤 𠗥 𠗦 𠗧 𠗨 𠗩 𠗪 𠗫 𠗬 𠗭 𠗮 𠗯 𠗰 𠗱 𠗲 𠗳 𠗴 𠗵 𠗶 𠗷 𠗸 𠗹 𠗺 𠗻 𠗼 𠗽 𠗾 𠗿 𠘀 𠘁 𠘂 𠘃 𠘄 𠘅 𠘆 𠘇 𠘈 𠘉 𠘊 𠘋 𠘌 𠘍 𠘎 𠘏 𠘐 𠘑 𠘒 𠘓 𠘔 𠘕 𠘖 𠘗 𠘘 𠘙 𠘚 𠘛 𠘜 𠘝 𠘞 𠘟 𠘠 𠘡 𠘢 𠘣 𠘤 𠘥 𠘦 𠘧 𠘨 𠘩 𠘪 𠘫 𠘬 𠘭 𠘮 𠘯 𠘰 𠘱 𠘲 𠘳 𠘴 𠘵 𠘶 𠘷 𠘸 𠘹 𠘺 𠘻 𠘼 𠘽 𠘾 𠘿 𠙀 𠙁 𠙂 𠙃 𠙄 𠙅 𠙆 𠙇 𠙈 𠙉 𠙊 𠙋 𠙌 𠙍 𠙎 𠙏 𠙐 𠙑 𠙒 𠙓 𠙔 𠙕 𠙖 𠙗 𠙘 𠙙 𠙚 𠙛 𠙜 𠙝 𠙞 𠙟 𠙠 𠙡 𠙢 𠙣 𠙤 𠙥 𠙦 𠙧 𠙨 𠙩 𠙪 𠙫 𠙬 𠙭 𠙮 𠙯 𠙰 𠙱 𠙲 𠙳 𠙴 𠙵 𠙶 𠙷 𠙸 𠙹 𠙺 𠙻 𠙼 𠙽 𠙾 𠙿 𠚀 𠚁 𠚂 𠚃 𠚄 𠚅 𠚆 𠚇 𠚈 𠚉 𠚊 𠚋 𠚌 𠚍 𠚎 𠚏 𠚐 𠚑 𠚒 𠚓 𠚔 𠚕 𠚖 𠚗 𠚘 𠚙 𠚚 𠚛 𠚜 𠚝 𠚞 𠚟 𠚠 𠚡 𠚢 𠚣 𠚤 𠚥 𠚦 𠚧 𠚨 𠚩 𠚪 𠚫 𠚬 𠚭 𠚮 𠚯 𠚰 𠚱 𠚲 𠚳 𠚴 𠚵 𠚶 𠚷 𠚸 𠚹 𠚺 𠚻 𠚼 𠚽 𠚾 𠚿 𠛀 𠛁 𠛂 𠛃 𠛄 𠛅 𠛆 𠛇 𠛈 𠛉 𠛊 𠛋 𠛌 𠛍 𠛎 𠛏 𠛐 𠛑 𠛒 𠛓 𠛔 𠛕 𠛖 𠛗 𠛘 𠛙 𠛚 𠛛 𠛜 𠛝 𠛞 𠛟 𠛠 𠛡 𠛢 𠛣 𠛤 𠛥 𠛦 𠛧 𠛨 𠛩 𠛪 𠛫 𠛬 𠛭 𠛮 𠛯 𠛰 𠛱 𠛲 𠛳 𠛴 𠛵 𠛶 𠛷 𠛸 𠛹 𠛺 𠛻 𠛼 𠛽 𠛾 𠛿 𠜀 𠜁 𠜂 𠜃 𠜄 𠜅 𠜆 𠜇 𠜈 𠜉 𠜊 𠜋 𠜌 𠜍 𠜎 𠜏 𠜐 𠜑 𠜒 𠜓 𠜔 𠜕 𠜖 𠜗 𠜘 𠜙 𠜚 𠜛 𠜜 𠜝 𠜞 𠜟 𠜠 𠜡 𠜢 𠜣 𠜤 𠜥 𠜦 𠜧 𠜨 𠜩 𠜪 𠜫 𠜬 𠜭 𠜮 𠜯 𠜰 𠜱 𠜲 𠜳 𠜴 𠜵 𠜶 𠜷 𠜸 𠜹 𠜺 𠜻 𠜼 𠜽 𠜾 𠜿 𠝀 𠝁 𠝂 𠝃 𠝄 𠝅 𠝆 𠝇 𠝈 𠝉 𠝊 𠝋 𠝌 𠝍 𠝎 𠝏 𠝐 𠝑 𠝒 𠝓 𠝔 𠝕 𠝖 𠝗 𠝘 𠝙 𠝚 𠝛 𠝜 𠝝 𠝞 𠝟 𠝠 𠝡 𠝢 𠝣 𠝤 𠝥 𠝦 𠝧 𠝨 𠝩 𠝪 𠝫 𠝬 𠝭 𠝮 𠝯 𠝰 𠝱 𠝲 𠝳 𠝴 𠝵 𠝶 𠝷 𠝸 𠝹 𠝺 𠝻 𠝼 𠝽 𠝾 𠝿 𠞀 𠞁 𠞂 𠞃 𠞄 𠞅 𠞆 𠞇 𠞈 𠞉 𠞊 𠞋 𠞌 𠞍 𠞎 𠞏 𠞐 𠞑 𠞒 𠞓 𠞔 𠞕 𠞖 𠞗 𠞘 𠞙 𠞚 𠞛 𠞜 𠞝 𠞞 𠞟 𠞠 𠞡 𠞢 𠞣 𠞤 𠞥 𠞦 𠞧 𠞨 𠞩 𠞪 𠞫 𠞬 𠞭 𠞮 𠞯 𠞰 𠞱 𠞲 𠞳 𠞴 𠞵 𠞶 𠞷 𠞸 𠞹 𠞺 𠞻 𠞼 𠞽 𠞾 𠞿 𠟀 𠟁 𠟂 𠟃 𠟄 𠟅 𠟆 𠟇 𠟈 𠟉 𠟊 𠟋 𠟌 𠟍 𠟎 𠟏 𠟐 𠟑 𠟒 𠟓 𠟔 𠟕 𠟖 𠟗 𠟘 𠟙 𠟚 𠟛 𠟜 𠟝 𠟞 𠟟 𠟠 𠟡 𠟢 𠟣 𠟤 𠟥 𠟦 𠟧 𠟨 𠟩 𠟪 𠟫 𠟬 𠟭 𠟮 𠟯 𠟰 𠟱 𠟲 𠟳 𠟴 𠟵 𠟶 𠟷 𠟸 𠟹 𠟺 𠟻 𠟼 𠟽 𠟾 𠟿 𠠀 𠠁 𠠂 𠠃 𠠄 𠠅 𠠆 𠠇 𠠈 𠠉 𠠊 𠠋 𠠌 𠠍 𠠎 𠠏 𠠐 𠠑 𠠒 𠠓 𠠔 𠠕 𠠖 𠠗 𠠘 𠠙 𠠚 𠠛 𠠜 𠠝 𠠞 𠠟 𠠠 𠠡 𠠢 𠠣 𠠤 𠠥 𠠦 𠠧 𠠨 𠠩 𠠪 𠠫 𠠬 𠠭 𠠮 𠠯 𠠰 𠠱 𠠲 𠠳 𠠴 𠠵 𠠶 𠠷 𠠸 𠠹 𠠺 𠠻 𠠼 𠠽 𠠾 𠠿 𠡀 𠡁 𠡂 𠡃 𠡄 𠡅 𠡆 𠡇 𠡈 𠡉 𠡊 𠡋 𠡌 𠡍 𠡎 𠡏 𠡐 𠡑 𠡒 𠡓 𠡔 𠡕 𠡖 𠡗 𠡘 𠡙 𠡚 𠡛 𠡜 𠡝 𠡞 𠡟 𠡠 𠡡 𠡢 𠡣 𠡤 𠡥 𠡦 𠡧 𠡨 𠡩 𠡪 𠡫 𠡬 𠡭 𠡮 𠡯 𠡰 𠡱 𠡲 𠡳 𠡴 𠡵 𠡶 𠡷 𠡸 𠡹 𠡺 𠡻 𠡼 𠡽 𠡾 𠡿 𠢀 𠢁 𠢂 𠢃 𠢄 𠢅 𠢆 𠢇 𠢈 𠢉 𠢊 𠢋 𠢌 𠢍 𠢎 𠢏 𠢐 𠢑 𠢒 𠢓 𠢔 𠢕 𠢖 𠢗 𠢘 𠢙 𠢚 𠢛 𠢜 𠢝 𠢞 𠢟 𠢠 𠢡 𠢢 𠢣 𠢤 𠢥 𠢦 𠢧 𠢨 𠢩 𠢪 𠢫 𠢬 𠢭 𠢮 𠢯 𠢰 𠢱 𠢲 𠢳 𠢴 𠢵 𠢶 𠢷 𠢸 𠢹 𠢺 𠢻 𠢼 𠢽 𠢾 𠢿 𠣀 𠣁 𠣂 𠣃 𠣄 𠣅 𠣆 𠣇 𠣈 𠣉 𠣊 𠣋 𠣌 𠣍 𠣎 𠣏 𠣐 𠣑 𠣒 𠣓 𠣔 𠣕 𠣖 𠣗 𠣘 𠣙 𠣚 𠣛 𠣜 𠣝 𠣞 𠣟 𠣠 𠣡 𠣢 𠣣 𠣤 𠣥 𠣦 𠣧 𠣨 𠣩 𠣪 𠣫 𠣬 𠣭 𠣮 𠣯 𠣰 𠣱 𠣲 𠣳 𠣴 𠣵 𠣶 𠣷 𠣸 𠣹 𠣺 𠣻 𠣼 𠣽 𠣾 𠣿 𠤀 𠤁 𠤂 𠤃 𠤄 𠤅 𠤆 𠤇 𠤈 𠤉 𠤊 𠤋 𠤌 𠤍 𠤎 𠤏 𠤐 𠤑 𠤒 𠤓 𠤔 𠤕 𠤖 𠤗 𠤘 𠤙 𠤚 𠤛 𠤜 𠤝 𠤞 𠤟 𠤠 𠤡 𠤢 𠤣 𠤤 𠤥 𠤦 𠤧 𠤨 𠤩 𠤪 𠤫 𠤬 𠤭 𠤮 𠤯 𠤰 𠤱 𠤲 𠤳 𠤴 𠤵 𠤶 𠤷 𠤸 𠤹 𠤺 𠤻 𠤼 𠤽 𠤾 𠤿 𠥀 𠥁 𠥂 𠥃 𠥄 𠥅 𠥆 𠥇 𠥈 𠥉 𠥊 𠥋 𠥌 𠥍 𠥎 𠥏 𠥐 𠥑 𠥒 𠥓 𠥔 𠥕 𠥖 𠥗 𠥘 𠥙 𠥚 𠥛 𠥜 𠥝 𠥞 𠥟 𠥠 𠥡 𠥢 𠥣 𠥤 𠥥 𠥦 𠥧 𠥨 𠥩 𠥪 𠥫 𠥬 𠥭 𠥮 𠥯 𠥰 𠥱 𠥲 𠥳 𠥴 𠥵 𠥶 𠥷 𠥸 𠥹 𠥺 𠥻 𠥼 𠥽 𠥾 𠥿 𠦀 𠦁 𠦂 𠦃 𠦄 𠦅 𠦆 𠦇 𠦈 𠦉 𠦊 𠦋 𠦌 𠦍 𠦎 𠦏 𠦐 𠦑 𠦒 𠦓 𠦔 𠦕 𠦖 𠦗 𠦘 𠦙 𠦚 𠦛 𠦜 𠦝 𠦞 𠦟 𠦠 𠦡 𠦢 𠦣 𠦤 𠦥 𠦦 𠦧 𠦨 𠦩 𠦪 𠦫 𠦬 𠦭 𠦮 𠦯 𠦰 𠦱 𠦲 𠦳 𠦴 𠦵 𠦶 𠦷 𠦸 𠦹 𠦺 𠦻 𠦼 𠦽 𠦾 𠦿 𠧀 𠧁 𠧂 𠧃 𠧄 𠧅 𠧆 𠧇 𠧈 𠧉 𠧊 𠧋 𠧌 𠧍 𠧎 𠧏 𠧐 𠧑 𠧒 𠧓 𠧔 𠧕 𠧖 𠧗 𠧘 𠧙 𠧚 𠧛 𠧜 𠧝 𠧞 𠧟 𠧠 𠧡 𠧢 𠧣 𠧤 𠧥 𠧦 𠧧 𠧨 𠧩 𠧪 𠧫 𠧬 𠧭 𠧮 𠧯 𠧰 𠧱 𠧲 𠧳 𠧴 𠧵 𠧶 𠧷 𠧸 𠧹 𠧺 𠧻 𠧼 𠧽 𠧾 𠧿 𠨀 𠨁 𠨂 𠨃 𠨄 𠨅 𠨆 𠨇 𠨈 𠨉 𠨊 𠨋 𠨌 𠨍 𠨎 𠨏 𠨐 𠨑 𠨒 𠨓 𠨔 𠨕 𠨖 𠨗 𠨘 𠨙 𠨚 𠨛 𠨜 𠨝

久 川 步 𠂔 象 人 脛 三 屬 相 連 𠂔

止 二 基 𠂔 象 𠂔 木 𠂔 𠂔 趾 故 己 止 爲 足 尺 止 止 屬 皆 從 止





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Where
was considered a small footstep, and 𠂔 was
the imagery of a foot.

In ancient forms 𠂔 appears as

, etc., the imagery of a foot on crossroads. In later

times, it was abstracted to
, and eventually
interpreted in a different sense, by the Shuo Wen.

[rèn]

appoint; serve in a position;

**appoint to position, trust, term in office, allow, to
let one act on his will.**

The left side is

[rén, person, the imagery of a man].

On the right is

[rén] which here

derives from the imagery of "a carrying pole supported
in the middle part and having one object attached at each
end, as always done in China," says Karlgren. [rén]
represents the Ninth of the ten heavenly stems, and also are

attributed the senses great, pregnant, etc.

438

王 恤 加 方 屯 舍 極 易 生 故 易 曰 龍 戰 于 野 戰 潛 屯 象 九 寒 狂 止 形
南 郊 王 己 子 生 止 紂 屯 王 辟 巫 同 竟 王 南 辛 象 九 經 經 狂 體 屯 月 王
止 屬 皆 從 王

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[rèn] is thus a man bearing a responsibility; a person entrusted with a responsibility; etc.

Note that

(pronounced tǐng) derives from a different form, the imagery of a person standing on the

ground

. In modern writing,

[ǐng] is

written in the exact same manner as the character for the

Ninth Heavenly Stem,

[rén].

439

壬 龔 屯 愆 人 士 士 事 屯 一 曰 象 物 出 地 挺 生 屯

[ǐng] now occurs only as a component
in other characters, and not as an independent character.

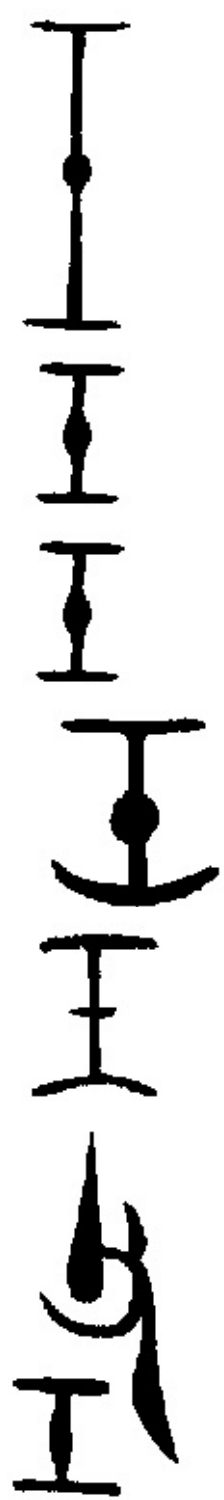
Ancient forms and variants attributed to

[rén],

include:

440

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[ting] has ancient variants as

, etc.



**separate; explain; separate;
divide; cut apart; ideas; views; interpret;
interpretation [jiè] send under guard.**

Separating, by the knife, of a horn from the bull. Or, to dissect a bull horn. Or, as Karlgren says, "Cleave with a knife the horn of an ox." The most likely original sense being to restrain a bull by its horns, since: the most ancient forms show two hands grabbing a bull horn
, or,
rather, grabbing a bull by its horns.



解 物 也 從 刀 物 牛 角 一 曰 解 薦 獸 也

Later, the sword was added, signifying a restrain principle.
 . The sense, it seems, is to tackle the problem directly – thus, the sense ‘explain, interpret, dissolve, etc.’
 Another sense of the ideogram is dissect, untie, undo, take off, etc. This may have to do with the interpretation of the ideogram as the idea of dissection, removal of the horn from the bull. Or, the sword-like action of the bull horn, which is dissecting in nature.

On yet another angle, we may interpret it as the restrain or separation or dissection[as suggested by the sword] of matter [the bull being the matter-driver, that which helps plough and makes fecund the fields of life], into its individual aspects [as suggest by the horn, that by which animals emphasize their individuality].





Ancient forms include:

Seal forms and variants include:

445



[gān]

Offend, encroach, fight,

stem, dry. Picture of a battering ram. Picture of a pestle according to some. "Tree-stem used as battering ram or pestle," says Karlgren. "It represents a pestle. Compare . By extension, to grind, to destroy; morally, to oppose, to offend against; blunt arms, offence, injury, etc.," says Wieger. From and [rù, enter] inverted, says the Shuo Wen.

A related form, composed of [rì, sun] and [gān], [hàn], is used to signify a dry land, drought, dry spell, etc. "Not raining," says the Shuo Wen.

446

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Ancient forms of include:

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[gàn] **do; trunk (of tree)** "Trunk of a tree; (wood material, manufacture:) to work, make, do, manage; work, occupation; ability," says Karlgren.

448

𣎵





The character is composed of [gān] and [qián]. From
“from and over,” says Wenlin.

The now obsolete character is said by the Shuo Wen to be
an ideogram for the splendor of the rising sun. The Shuo Wen
says it is composed of

[dàn, dawn, imagery of the rising sun], and

449

方

乾 亨 貞

豐 關 且 怨 三 日 在 於 中

Karlgren interprets as the “The sun rising behind the trees of the jungle.”

A related form found in the Shuo Wen is:

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ॐ

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 才
 大
 木
 卩
 卩
 卩
 卩
 卩
 卩
 卩



.

The more ancient forms however seem abstract symbols – a vertical breaking through a surface.











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Other ancient variants associated with the ideogram include.
These could be phallic imagery:
454



卅

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44



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𠂇

𠂇

Talent, potential, ability, signified as the ability to make a breakthrough. The sense ‘only then’ derives from that a principle needs to achieve a breakthrough before a result follows.

457

𧵄

𧵄 貨 𧵄 𧵄 貝 𧵄 聲

貝



貝 錢 亦 蟲 屯 居 陸 召 姦 杜 汎 召 龜 象 形 古 者 貨 貝 而 幣 龜 周 而 亦 泉
 蚩 齋 廢 貝 於 錢 尺 貝 上 屬 皆 從 貝

[zī]

**Expenses, money, capital,
 supplies, natural endowments, to provide, to
 supply, to support.**

is symbolic of a cowrie.
Cowries were used as money in early China.

458

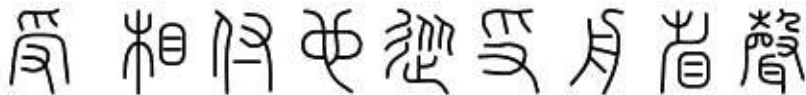
背
三
人
事



Hence, the money, the goods, the supplies, which is what a man needs when he is in an inferior position or a secondary position

[cì, second inferior, occurrence, sequence]. To supply goods to the inferior, or to whom there is a need of capital .[cì] plays a phonetic role as well, in [zī].

459



[shòu] **Receive, suffer, endure, be subject to.**

, says the Shuo Wen.

A hand giving, and another taking. Likely the upper hand being the one that gives. The central portion is from the

image of a boat abstracted, according to the Shuo Wen. The boat is something used to transport goods.

Another source claims the central portion was, in ancient times, a tray.

460



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462

462

462

462

462

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受 持 藏 也 二 二 相 何 也 怨 爪 又 尺 受 上 屬 皆 怨 受 請 哥 請 換 多 梯

何 月 也 怨 又 持 特 己 對 人

Note: The two hands suggest a thing falling, says the Shuo Wen:

Also, note the Shuo Wen's explanation of:

The notion of that which is given ‘falling’ from a higher place – the giver being placed higher.

463

咏

界 竟 也 巡 田 介 聲

尔来

八畫 𠂇 𠂈 𠂉 𠂊 𠂋 𠂌 𠂍 𠂎

畫 亦 也 巡 肅 象 田 四 亦 肅 所 己 肅 上 尺 肅 上 屬 谷 巡 肅

[jiè]

boundary. Ancient forms combine a field , with the imagery of a man , and the ideogram for eight , which signifies the idea of division.

The ideogram [jiè, introduce]

had in ancient times the meaning to divide, to mark the boundaries of a field, etc.

"Boundary; separate, lie between; (the barrier, the protecting cover of the body:) scales, mail, armour; protect, help, assistant, waiter; introduce; strong; important -- the
464



boundaries that separate people," says Karlgren listing the various senses of .

[qīn]

kin; kiss; relative; personal;

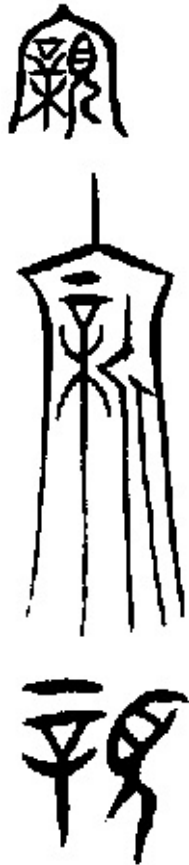
intimate; close; love very much; be very fond of.

The ancient forms show a person with a big eye, observing a man in descension, a man aligned upside-down to the hierarchies, and thus a man in suffering.

. A person who takes care of another in suffering, thus, an intimate relation . Now the character has on the left hand side, “ qīn originally meant 'hazel-nut tree', composed of [xīn, suffering] phonetic and (mù) 'tree', combined so that is written over ,“ notes Wenlin.

The tree here might suggest *patterns* of descension, or things part of the same system, that is in a formative descension

465





through the cosmic hierarchies. “Mnemonic: Family tree,” says Wenlin. In some traditional myths the tree is analogous to a central world axis, in others the Cosmos is likened to an upside down tree; the tree may also symbolize relationships between parts of the same system; varied concepts are seen associated with the tree, in traditions.

In some variants are seen a roof added. The roof can symbolically suggest, amongst other ideas, the ‘vault’ of the Cosmos.

Ancient forms include:

466





[xǔ]

allow, permit. Words which
give one the permission to forge ahead . which the
"Picture of a battering ram or pestle, cf. , " according to
Karlgren. Ancient forms suggest [wǔ]





might have been the pestle; while

a battering ram made of tree trunk,
with a metal ram head. Both the battering ram and the pestle
are used for breaking down hindrances.

The Earthly Branches divide the day into twelve parts, of two
hours each. The seventh double-hour is between 11 a.m. and
1 p.m.. zhōngwǔ means noon, is the morning;

468

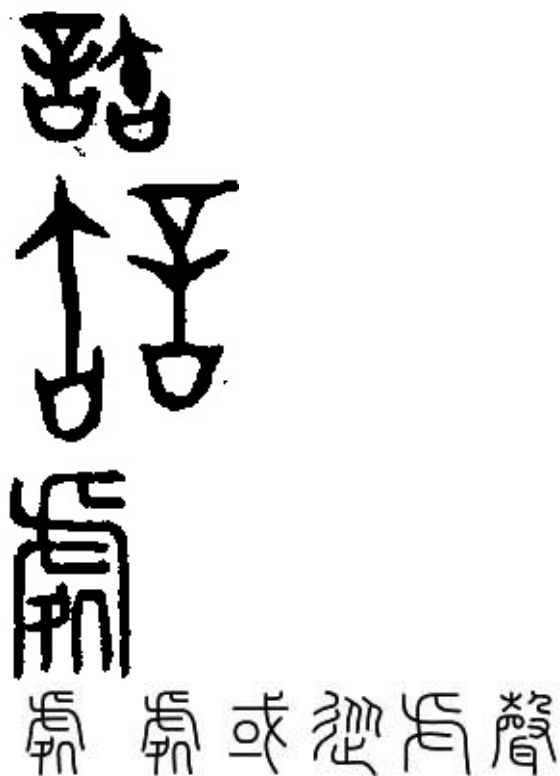




is the afternoon, is lunch, etc. thus signifies a central point in activity, when activity is vigorous.

wǔ is also the seventh year, the year of the horse , in the 12 year Chinese zodiac.

Ancient forms of include:



And their variants include:

.

[chù]

place [chǔ] **deal with.**

"Where you

go and sit down," says Karlgren. From (zhǐ, 'walk slowly') and (jī, 'small table'). "Somebody put (hǔ) 'tiger' on top of it all for no known reason, making the full form," says Wenlin. The tiger was added possibly because it is a territorial animal. The ideogram may also be interpreted as the territory where its owner paces around and sits.

𧈧



𧈧 三獸上君也虎也虎足象人足也

The ideogram for tiger [hǔ] was written as

,
etc. The sense ‘deal with’ may derive from a similar idea
expression as is contained in the English phrase ‘to put things
in their place.’

471

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隊

隊 巡 高 隊 𧇪 巡 𧇫 豕 聲

𧇬

𧇬

𠂔 大 陸 𠂔 山 森 尸 𠂔 象 形

[duì]

**team; a row of people; group;
a contingent in army.**

On the left is character which abstracts the image of a terraced mount

:

A mountain-like structure without rocks, to interpret the surface sense of the Shuo Wen explanation. Now abstracted


 豕 𠂇 豕 豕 豕 豕 豕 豕 豕

to fù, and interpreted as a 'hill.' As part of a character, it is written, further abstracted, as. Here, in this character, it contributes to the sense – an ordered structure, a heirarchically ordered structure, etc. In usage, the character [fù] also conveys the sense 'abundant.' A well cultivated terrace.

On the right side is

473







Composed of

, a pictographic representation of a swine or a hog,
and [bā, eight] which indicates division. Shuo Wen says
has a sense similar to one-following-another.
Pigs were domesticated in China. A rank of domesticated
animals moving, one following the other.

Ancient forms and variants include:

474



隊所隊員
義

Note: When occurs in a character, if on the left-side it is as abstraction from [fù] ('hill'), and when on the right side, it is from [yì] ('city').

[yì]

Justice; righteousness.

475



羊

羊

羊

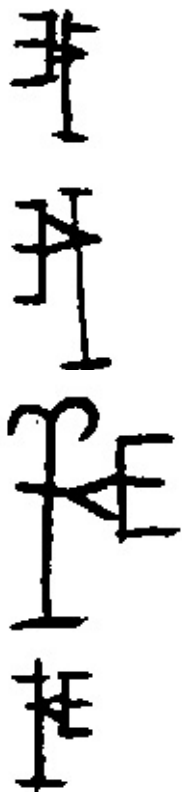
羊

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羊

From [yáng, 'sheep'] over [wǒ, I].
The ideogram [wǒ, I], in its most ancient forms ,

476



五五五五五五五五

牙
牙
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牙

, were just the
picture of a particular kind weapon. Weapons are that by
which the self protects itself, protects its interest, that by
which the self emphasizes itself, etc. The sheep symbolizes
477







goodness. Goodness protected, goodness allowed to emphasize itself, etc.

[xì] **System; connecting link; department; series; family.** "The original character had hand above, now badly contracted, and silk thread," says Karlgren.





A hand controlling a connected system. A system is characterized by the presence of connected parts.

Notes:

is the image of a fine thread. The origin of this ideogram might be the imagery of cocoons which get interconnected by their threads during their processing.

Shuo Wen interprets the top portion of as

, a character to which it attributes the sense to stretch out, to make apparent or lucid, etc.

479



盾

盾

申

原 縣 屯 巡 糸 厂 聲 尺 原 止 屬 皆 巡 原

糸 細 絲 屯 象 束 絲 止 形 尺 糸 止 屬 皆 巡 糸 讀 苛 縣
厂 拽 屯 囙 屯 象 拽 引 止 形 尺 厂 止 屬 皆 巡 厂 履 亭 巡 卩

[, yì] is, as a component, now given the name ,
in other words, the top portion of the character

(dùn, shield).

A closely related form, [xì, relate to; bear on], has [, rén, person] added on the left side.

480

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is an abstraction of ideogram for person, , and is referred to as the [dānrénpáng], or the ‘single man’s side.’

The character [jì, xì] has the meanings tie, fasten, do , button up. The top portion of this character is [jī] , which is both phonetic and signific. The beatings of a chariot’s axle, is the ideographic sense of

.

And

applied to the idea of a string forming connections - gives the meanings fasten, tie, do, etc. -

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abstracting the nature of movement of the hand
involved in the actions.

[wèi] is said to be the
shaft of a carriage. "Shaft of a carriage -- end of shaft marked
by a circle (here a square); to be distinguished from
,
says Karlgren.

” Originally , from 𨋖 and (shū) 'beat'. The meaning was,
to jostle or bump, representing the end of a (chē) war
chariot's axle. 𨋖 became 𨋖 by the omission of one stroke.
Then a (shǒu) hand was added, forming 𨋖,” says Wenlin,
in explaining the character [jī, beat, strike, hit knock].

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[běi] **north**; Two people facing the opposite directions, with their backs against each other. The Chinese maps and compasses took South for the top direction, as opposed to North in Western traditions. The traditional Chinese word-phrase for a compass is [zhǐnánzhēn], or, South pointing needle.

"The opposite of cóng. Not to follow each other, to turn one's back," says Wieger. North was traditionally considered the 'back side.'

[qǐng]

Please; invite; request.

483

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青

Kind words, or polite words. From
[yán] words,
expressed intent, and
[qīng] green, blue, nature's
colour, young, etc.
may ideographically be thought of as
a freshly produced life. Hence the ideogram suggests tender
words .

Ancient variants include:

484

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Note: Interpretations for
were presented earlier. Yet
another interpretation of the ideogram comes from Lindqvist,
"Picture of a flute with a mouth blowing into it."

中

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[ān]

**Still, quiet;
peaceful; rest content.**

The ideogram is composed of the imagery of a (mián, roof) over (nǚ,, woman). A good woman under a roof – peaceful. Passive alignment with the world-axis, the woman in the ideogram being centrally located underneath the roof, as



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suggested by these seal variants

[jié]

tie; knit; knot; weave; join
together [jiē] bear fruit [verb.], firm, strong.

Shuo Wen uses the word 結 to explain the ideogram. 結 has now the meanings connect; bring together; establish; etc. From (sī, thread) and (jí, good luck). 結 is the " speech of a sage, bringing luck; good, auspicious, happy," says Wieger. "An affair ...which may be spoken of, not taboo," says Karlgren. Here Karlgren apparently draws from the Shuo Wen explanation of [shì, scholar] in which the

487

士 事 也 繫 終 一 終 終 十 終 一 十 子 曰 推 十 合 一 爲 士 尺 士 止 屬
皆 終 士

結

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結

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結

ideogram is attributed the meaning [shì, thing, event, affair].

Shuo Wen also concurs that the ideogram [shì] comes from the ideograms for ten and one, combined together. The number principles were thought to abstract all manifested phenomenon, the sage or the scholar is someone aware of the fundamental principles of things.

The words of a scholar is auspicious and also connects things together in perception, that is, it endows understanding. From this can derive the sense *tie, join together, bear fruit, strong, etc.*

Variants of the character include:

Notes: Distinguish [shì, scholar] from [tǔ, earth], the lower line being short in the former. Both the ideograms have been interpreted by certain scholars as phallic symbols, in their origin.

Ancient forms of [jí, good luck] include:

488



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吉

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口
士
人











Ancient forms of [shì, scholar] include:

491



In the Japanese language a phrase for the “Way of the Warrior” is , and the phrase is pronounced Bushidō in Japanese

.
[lùn, theory]
Discuss; talk about;
discourse.

On the left is [yán, words] and on the right is the ideogram[lún, logical consequence, order, coherence] which depicts the sense to“

(=) collect

492

論 議 也 從 言 倫 聲

論

倫 𠂔 也 從 厶 從 冊

documents," says Karlgren. Thus, words which express ordered ideas .

[cè] [cóng] is an alternate form of , interpreted as book,

booklet, documents, etc. "Writing tablet; a list, document, records; diploma -- picture of wooden writing slips tied together," says Karlgren..

Notes:

The Shuo Wen explanation of the character , and its components, along with their ancient forms, are given below.

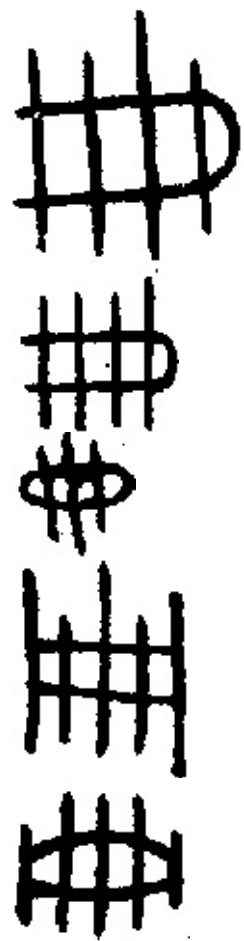
493



△ 三合 毌 𠂔 人 一 象 三 合 止 形



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曲 生 屬 留 楚 曲





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[guāng] **light; merely; luster; brightness; honour; glory.**

Remember that

is an ancient form of , person.

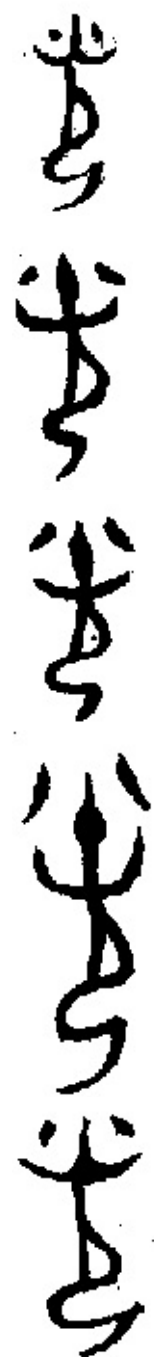
The imagery of fire above a person, conveying the sense glorious, or illustrious, says the Shuo Wen. The most ancient forms we have of the character support this idea:



as 345 345 345 345 345 345 345 345







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Other ancient forms of the character include:



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And Seal variants of the character include:

500

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卷
卷
卷
卷

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Note that the character for fire appears in ancient writing as:



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, etc.; with variants such as

.

[zhǐ]

a finger; to direct; point;

The hand pointing, from [shǒu, hand] and [zhǐ, intention] playing a phonetic role, says the Shuo Wen. An action that expresses an intent – to point to something, to the object of the manifest will. The fingers of the hand are that by which expressed intent is made accurately manifest into reality. The action associated with intention – to direct.

Seal variants include:

502

指

𠂔

指

指

𠂔

𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

𠂔

𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

𠂔

Notes:

is described such by the Shuo Wen.

And its component,
is explained such.

Both the characters being attributed the sense [měi]
'beautiful.'

is a beautiful perception, or a harmoniously expressed
intent, in its ancient sense.



a turning man indicates change or transformation.
Transformation following expressed intent, or transformation
of man following a perception.

Thus, manifested harmonious intention, or the manifested effect of the beautiful's perception. has also the meanings 'will, an imperial decree, good, tasty, beautiful, etc.' "Good-tasting, good, nice, excellent; aspire to, purport, wish, will; emperor's will, imperial decree -- the seal has spoon and sweet, the latter now corrupted," says Karlgren.

Variants of include:

504



𠂔

𠂔

𠂔

𠂔

今

今 是時也 𠂔 △ 𠂔 𠂔 古 𠂔 及

△

[jīn]

now, this;

The manifest moment in time.

here, in the context,

may be thought of as the moment in which the past, present,
and future merge, ideographically represented. The

505



ideographic form in the lower portion of the character,

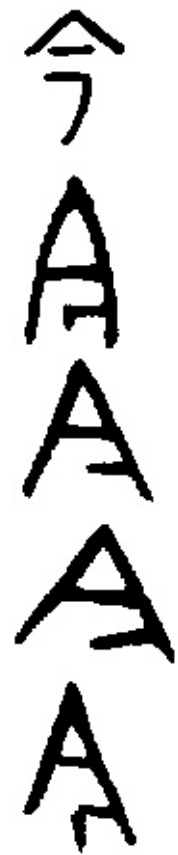
,

is interpreted by the Shuo Wen to be an ancient form of [jī,
reach, as well as]

is an ancient form of , and in the [Qínkèshí],
is written such, says the Shuo Wen. There are seven
inscribed steles recording the deeds of the Qin Emperor, who
is sometimes called the First Emperor of China. Under his
military campaigns was China first unified. The Qin Emperor's
rule was in the 3rd century B.C.

Ancient forms of include:

506



ᠠᠨᠠ

ᠠᠨᠠ

ᠠᠨᠠ

ᠠᠨᠠ

ᠠᠨᠠ

ᠠᠨᠠ

ᠠᠨᠠ

ᠠᠨᠠ

ᠠᠨᠠ

A

A

A

B

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

A

𠂇

𠂇

𠂇

𠂇

𠂇

𠂇

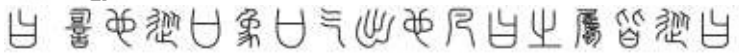
△

△

Variants include:

The most ancient .forms of the character,
, seem to
suggest the moment [a line, ideographically conveying the
sense 'unity'] where things manifest
in coherent
perception, or, where the past, present, and the future,
merge as one , the moment, in perception.
508





,

may offer hints. The three analogous forms correspond to around the same chronological phases. For instance,

and
are forms from the oldest phase, as found
engraved on bones.

The character 𠂔 is thought to represent words emerging
from the mouth, or the breath emerging from the mouth. A
mouth 𠂔 with a line 𠂔 representing words emerging,
according to Wenlin.

509







Ancient forms of include:

And variants include:
510

𠂔

𠂔

𠂔

𠂔




𠂔

𠂔

𠂔

𠂔

𠂔

This allows us to hypothesize that forms such as  and  may have suggested to the ancients an emergence from a higher ordering, the moment as it manifests downward from the dome of Heavens, etc. And seal variants for the form, such as , lend credence to our theory.

查

走 趨 也 趨 大 止 大 者 屬 也 尺 走 止 屬 皆 趨 走

大

大



走 屬 屯 遯 大 象 形 尺 大 止 屬 皆 遯 大

[zǒu]

go, walk, run, move.

A person walking briskly, says the Shuo Wen. From

[yāo] and [zhǐ, foot] suggesting movement.

[yāo]

is the image of
a young person. The earliest forms seem to show a person
moving with vigor, while the present day form has evolved
into that of a person with a bent head.

"Bent, delicate, tender; young, fresh, beautiful -- man with
head bent down; the word is cognate to (and);
sometimes used for ()," says Karlgren explaining .

512

登大下今

[illegible]

Ancient forms include:

位
恭

[mù]

Eye. The pictographic representation of a human eye. The eye is turned sideways in the present form.

Ancient forms include:

514






























And variants include:

515

水 篆 文 𣶒 水

ענין

古不順忽出也忽動子易出突如昇來如
不貴子突出不容終內也古即易突南也尺
古上屬皆忽古

[liú] **to flow; stream; drift; wander.** The ideogram on the left is [shuǐ, water] and on the right is [liú].

The character is a seal calligraphy variant of

The movement of water.

, the image of an upside down child along with flowing water, suggests innate instinct, an arbitrary nature, etc. The upside down child suggests, perhaps, an uneducated nature.

516

𣶒 𣶒 𣶒 𣶒 𣶒 𣶒 𣶒

𣶒

𣶒

𣶒



.

Note:

The characters and

[probable ancient pronunciation

/kuin?/],

[ancient pronunciation kwad, kwai, kwei,

according to Karlgren who attributes the meaning “watering

channel, drain,” to the ideogram],

[chuān, river,] all

were ideograms that represented streams of water, river bodies, irrigation channels, etc.

517

一 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百

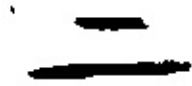
天

and
are now obsolete and don't occur as independent
characters.

[yuán]

Primary, primordial,

principal, first. From the ancient form of (shàng, 'above,
518



元 古 方 奇 寧 人 屯 象 形 於 子 白 元 在 二 故 詰 詘

元 始 屯 從 一 乃 聲

元 高 而 二 子 屯 從 一 在 乃 二 讀 苛 慶 茂 賤 貳 乃 桑 里
一 惟 初 太 極 譜 立 終 一 道 於 天 地 化 成 萬 物 凡 一 上 屬 皆 從 一

superior, high')

symbolically suggesting a
hierarchy, and

which is an ancient variant for the
character for man . We may be witnessing here the idea of
the first primordial man emerging in the Heavenly hierarchies.
Many creation myths carry the notion of the emergence of a
primordial cosmic man, as happening at the beginning of
creation.

Shuo Wen gives an alternate etymology:

derives from 一 and 儿 which plays a phonetic role,
, says the Shuo Wen. 一 becomes significant as it
represents the primordial unity from which all things are

born.

519



乃 高而二 乃 屯 一 杜 乃 二 讀 訖 慶 茂 陵 乃 桑 里

The word [shǐ, begin]

is used to attribute
meaning to . is an ideogram suggesting the origin of
things, as from the women.

[wù, towering, bald] is said by the Shuo Wen to
be a tall structure with a level surface. Mountains, etc., were
often anthropomorphized by the ancients.

Ancient forms of 乃 include:

520



イ
エ
エ
エ
エ
エ
エ
エ
エ

テ
二
下
テ
テ
テ
テ
テ
テ
テ
テ

And variants include:

521

商 恒 元 祚 元 祚

夜・夜・夜・夜

Those familiar with the creation myths of various traditions
may find ideas therefrom abstracted in these variants. The
generation of dualistic principles
, a primordial seed
, generation from a primordial water-mud matter
522

恒
恒



， a man emerging from a chaotic abyss

，

all seem suggested in the variants we have of .

"Probably etymologically the same word as ," says Karlgren,
on .

[liàng] **Amount; quantity; volume.**

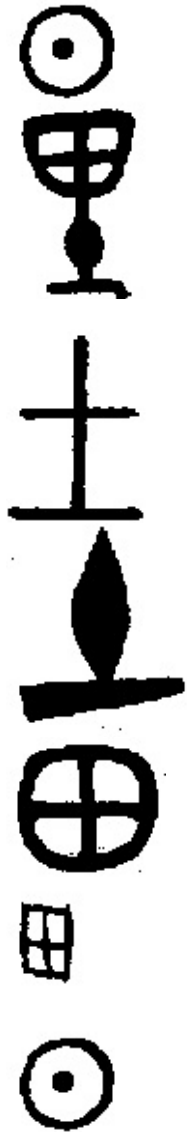


Extent of manifestation
of a pattern
in a
particular region
- volume, measure, amount,
quantity.

The ancient ideogram for
is a symbol found across traditions. Various
interpretations are attributed to it, ranging from the imagery
of a solar disk, to the image of the cosmic womb fecundated
by the primordial seed, the ideogram being an image of the

merging of the primordial male and female principles, to that it symbolizes the quintessence of matter. Amongst alchemists, it has been the symbol for gold, the result of their work.

524



, in the context of this ideogram, then becomes that which is refined out in fecund activity

. The

prima materia or the initial matter of the process being the earth

. The field

ideographically being where the active and passive principles merge, generating a fecund region of transformation.

The form may thus be interpreted as the measure of the quintessence refined out in the transformative processes that may occur in nature. Or, the extent of manifestation of an active principle
; and the factors behind the

525



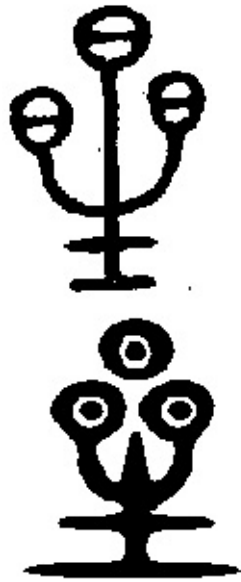


generation of the principle being abstracted in the rest of the ideogram.

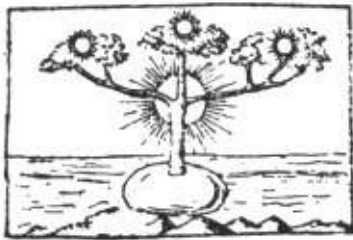
The (unity, whole) present in the modern form may suggest harmonization in the process, a layer separating the generated quintessence from the factors that generate it, or even a layer playing the role of filtering the matter being transmuted. Or, even just an abstraction from some ancient forms which have a vessel like structure where occurs now. The ancient forms have the image of a tree

, which suggests the evolution of the quintessence through patternized forms in nature.





星 屬 特 上 精 二 屬 腸 星 變 品 變 生 聲 一 白 象 形 變 〇 古 〇 復 澤 中 故
 齊 日 同



Stars [xīng, star], for instance, are symbolized as fruits on a world tree, or, more accurately, as manifestations on a cosmic plant, in Chinese ideograms. The quintessence of beings, according to the Shuo Wen. The ideogram for 'stars' is

Figure 1 . Guignaut, vol. iv., 'Hindu Symbol.'

Variants of include:

Notes:

Explanations from the Shuo Wen of and related forms are given below.

528

日 𠂔 𠂔 大 易 上 精 不 虧 𠂔 口 一 象 形 尺 日 上 屬 皆 𠂔 日
木 𠂔 𠂔 𠂔 𠂔 而 生 東 方 上 𠂔 𠂔 𠂔 𠂔 二 象 其 根 尺 木 上 屬 皆 𠂔 木

𠂔

古易正屯一微含中寡凶屯尺古上屬皆從古



[qī]
seven.

The ancient ideogram signifies an idea of breakthrough.
Distinguish ancient forms of seven such as
from the
ideogram for the number ten [shí] which in its ancient
forms have a disc-like structure around a central pillar

Mnemonic: As an upside-down modern western numeral

.

Ancient forms and variants include:

530

𐤔

𐤕

𐤖

𐤗

𐤘

𐤙

𐤚

𐤛



[gòng]
share, together.

The ancient form was composed of [niàn, twenty] and two pairs of hands
. Twenty pairs of hands, thus - to come together. also carries in it the notion of two systems merging.



Ancient forms of 其 include:



𠂔

𠂔

𠂔

𠂔

𠂔

𠂔

𠂔

And variants include:

[jiē]

connect; accept; come into

contact with; come close; put together. From(shǒu , hand) and (qiè, concubine). The action associated with a concubine – join with, accept, come close, put together, etc.

The ancient Chinese character for (qiè, concubine),

534

𡚦

ΔφΔφ Δφ Δφ Δφ Δφ Δφ Δφ

॥सुखं ॥सुखं॥





, is composed of the imagery of a woman

and that of an upside down person.





上 女 也 從 手 聲
 手 奉 也 象 形 尺 手 止 屬 皆 從 手

上 女 也 從 手 聲 上 女 也 從 手 聲 上 女 也 從 手 聲
 上 女 也 從 手 聲 上 女 也 從 手 聲 上 女 也 從 手 聲
 上 女 也 從 手 聲 上 女 也 從 手 聲 上 女 也 從 手 聲

, which, being the image

of a man aligned opposite to the hierarchies, suggest formative movement, transgression, sin, suffering, etc., among other notions.

"Maid-servant; concubine, wife of second or lower rank -- the seal has not but: a woman who is a (slave:) servant because of a crime (here abbreviated) -- her own or her family's, cf. ," says Karlgren.

Notes:

537



A seal variant of 己 is:

[jì, remember]

On the left is 言 (yán, words), and on the right is 己 [jǐ, self] which plays a phonetic role, according to the Shuo Wen. Words remembered by the self .

言 is an ideogram thought of as representing a thread

on a loom, or, an abstract ideogram for representing
formative expression, etc. Expressed intent which goes on
to take a tangible form
in the larger structure.

538

記

記

記

記

記

記

記

記

記

𠩺
金
金
金

[jīn]

metals; gold. Nuggets of metal underneath the earth. Metals were thought to evolve in the matrix of the earth. With baser metals such as lead eventually evolving to become gold. Ancient forms seem to suggest this idea of ordering evolution.

金 𠂔 色 金 𠂔 黃 爲 上 爲 之 難 不 生 亦 百 鍊 不 輕 從 革 不 車 𠂔 方 上 𠂔
生 於 土 從 土 尸 又 淫 象 金 在 土 中 形 今 聲 尺 金 上 屬 皆 從 金

𠂔

𠂔

𠂔

𠂔

金

金

金



From the ideogram for earth - on the left and right of which are markings resembling nuggets of metal embedded in the earth; and above is [jīn, now, the present] which plays a phonetic role, says the Shuo Wen.

Ancient forms include:



金 𠂔 𠂔 金 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

And variants include:

541

難

墓 黏土 也 從 黃 省 從 土 尸 墓 上 屬 皆 從 墓

墓
土
黃
黃
土

[nán] **difficult** ; **hard** [nàn] **disaster; adversity.**

On the left of
is an ideogram for clayey soil:

On the right is the imagery of a bird. As an ideographic association: A bird in a drought stricken region, where there is nothing but clay – in distress and difficulty.

To further analyze the form
, it is composed of

[tǔ, earth] and
[huáng, yellow, withered].
Yellow
Soil
, thus ‘clay.’

542

黃

黃 埤土 色 𡵓 𡵓 田 𡵓 聲 𡵓 古 𡵓 𡵓 尺 黃 土 屬 皆 𡵓 黃



The character for ‘yellow,’
is explained thus by the
Shuo Wen:

Earth’s colour. From
[tián, field] and the ideogram
[guāng] playing a phonetic role.

is an
ancient form of

[guāng , light, bright,
illuminated]. The ideogram is the picture of a man with fire
atop his head, says the dictionary. Color of the fields
in
draught-like weather
. The most ancient forms of the
character , yellow, is that of a person with a rectangular
543



璜

璜

璜

璜

璜

璜

璜

璜

璜 半璧也 巡王黃聲

marking on his waist, likely a yellow colored pendant – either gold, or jade.

The character [huáng] which has the ideogram for jade [yù, jade] added to the left of, is described such:



A semi-annular piece of jade. “An ancient semi-annular ceremonial jade pendant,” says Wenlin on . An ancient source says, "." This suggests strongly that

was likely a pendant of jade, yellow colored, worn at the waist. We may theorize: The character ended up being used for the colour yellow, while a cognate form came to be attributed to the jade pendant itself.

Notes:

The ideogram [zhuī]

represents a short-tailed bird. While the ideogram [niǎo]





鳥 居 尾 禽 總 名 也 象 形 鳥 上 足 趾 下 翅 上 屬 皆 從 鳥
 隹 鳥 上 短 尾 總 名 也 象 形 隹 上 屬 皆 從 隹

莫
 莫

is a
 generic representation of long-tailed bird, says the Shuo Wen.

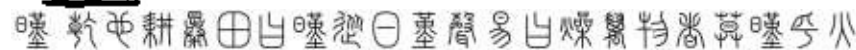
"A kind of dove. . . The graph is a drawing, " says Karlgren,
 describing .

"The state in which are the birds, when the earth is

dried and barren; famine, misery, difficulty of living," says Weiger, explaining this ideogram [nán, difficult ; hard] .

The left hand side of the character in its modern written form appears as
, a character which does not appear in the Shuo Wen. Explaining it, Karlgren says, "The graph shows a man (prisoner?) with back-bound hands."

Two variants of the character [nán, difficult ; hard] are
546



found in the Shuo Wen.

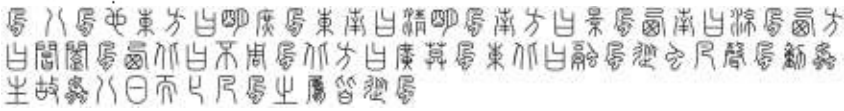
The character
[hàn] is attributed the meanings

‘scorched, parched, dry in the sun, etc.’

[fēng] **Wind.** The form shows insects carried by the wind. "The scholastic commentator says that the wind produces the insects; an older form had and under this a stroke of doubtful meaning," says Karlgren,

547





548







[fán, ordinary, every, altogether]. Richard Sears interprets the form as depicting a sail, “The sail is big and covers everything. Thus the meaning of covers. Its modern form is in .”

549

LESSON 21.

About the primitive 凡 fan².

A   **Fan².** Idea of generality, of universality; 數之總名也。This character was differently explained by the philologists. — Some, starting from an ancient form that was probably but an abbreviation, explain: 从及 (an old form, L. 19 E). 从二, 會意。The number 二 of heaven and earth, generalised by 及; all beings existent. — The classical form of the character seems to denote a more natural explanation: — the unity, the origin of beings and numbers (L. 1 A), contained in a kind of primitive, which denotes the generalisation of a particular case. It is the true notion of 凡. — Phonetic series 19. The scribes often write 凡 instead of 夊 or 丸 (L. 11 E J). See also 風 (L. 11 G).

B   **Fèng⁴.** The wind; 从蟲省, 凡聲。For, says the Glose, when the wind blows, insects are born; 風動, 生蟲. This composition and interpretation are in the manner of Li-ssū. — The ancient character was derived from 日 sun, 丿 motion (L. 7 A), 凡 extension, expansion. All this seems to mean that the atmospheric currents are produced by the action of solar rays; which is true for some winds. — It is the 182th radical of a group of characters relating to storms, etc. Phonetic series 439. See 風 (L. 11 C).

550




色 顏 气 屯 𠂔 入 丩 凡 色 止 屬 皆 𠂔 色

色

[sè]

Colour, facial expression, lust,

desire. From the imagery of a kneeling man, and the imagery of a person above. The ideogram

, which in

ancient forms seems to be a kneeling person, and was in later times interpreted as a 'seal,' indicates the idea of restrain or conformance. That which keeps the human conformant – desires, appearances and colours, etc. Facial expressions as the expression is conformant to the feeling of the human heart. "The color of the face corresponds with the feelings of the heart, as the stamp reproduces the seal," says Wieger. "That which a man uses for his seal: printing ink, color," says Karlgren.

[hé]

What? From From (rén, person) and

(kě, possible) which plays both a signific and a phonetic

551

色
色

弄
弄
弄
弄
弄
弄
弄

role. A man pondering the possibilities . may also be understood an expression of thought, expanding, seeking resolution, seeking 'answers,' so to say.

Ancient forms include:

And variants include:
552

𪛗
𪛘
𪛙
𪛚
𪛛



[biàn] **change.** From a hand holding an instrument, indicating use of force, indicating words, and, by extension, expressed intent, and two strings indicating control.
 Imagine a charioteer controlling a chariot, or changing its course – he does it by holding the reins in his hand

, and steering the chariot as per his intent

.

553

直 正 見 𠂔 𠂔 十 乚 目

乚 𠂔 𠂔 象 𠂔 𠂔 隱 蔽 形 尺 乚 止 屬 皆 𠂔 乚 讀 𠂔 隱

乚

乚

[zhí] **straight; directly.**

Right vision, says the Shuo Wen. “When ten eyes have seen to it, the line must be straight,” says Wieger.

The modern form consists of (shí, ten), (mù, eye) and horizontal stroke .

Notes:

The form

might have indicated a space, a region, etc.

The vertical and the horizontal meeting to create what is the horizon, or, the bounds of a space, perhaps.

Wieger explains the form
thus:

About the primitive 乚 and its two important compounds, 匚 and 匳, with their series; then about the derivatives 直 眞 諫, a group apart.

A 乚 乚 Yin³. Curve; to cover, to conceal; 曲也。像。隱蔽之形。

First series: 乚 combined with 一 (1. 1), gives

B 匚 匳 Hsi³. Chest, trunk, box; 从乚, 上有一覆之, 指事. Therefore 一 represents the cover, 乚 the chest or the action of containing. — It is the 23th radical. — Note the next derivatives:

區 踦 區 臧 隱 𠂔 𠂔 品 在 乚 中 品 眾 𠂔
 品 眾 庶 𠂔 𠂔 三 𠂔 尺 品 上 屬 皆 𠂔 品

𠂔 嘉 祿 𠂔 所 夾 臧 𠂔 𠂔 二 𠂔 一 獲 上 尺 𠂔 上 屬 皆 𠂔 𠂔 謹 𠂔 祿 同

𠂔

[qū] **Region, area.** For a mnemonic: Multiple regions demarcated in a space.

The ideogram [pǐn] which now has the meanings “product, article, goods, etc.” is attributed the meaning “” by the Shuo Wen. The phrase would mean ‘all people’ in modern usage.

"To dispose, to stow away things in a box; ,
 By extension, lodging, place, site; ," says
 Wieger.

[yǎn]

Eye.

556

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𠂔



From the imagery of an eye,
(mù) and the imagery
of a person with a big eye
(gèn), which can suggest,
in context, the idea of perception, or rooted perception.

[bái] **White, plain.** The modern form has come to resemble the "sun with a point at the top: sun pointing upwards, rising," as Karlgren describes it. The ancient form resembles what could be an acorn, a silk worm cocoon, or even an abstract obelisk shape suggesting a

557

白 酉 方 色 也 舍 用 美 特 色 白 變 入 合 二 二 舍 數 尺 白 上 屬 皆 變 白







uniform upward transformation of energies – uniformity, and
bright activity being what we perceive as shades of white.

Ancient forms include:

Variants include:

558

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𡵓

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𡵓

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[dǎng] **Darkness, gang, political party.**

From (hēi, black) which shows accumulated soot on a window, and (shàng, esteem) which is phonetic, according to the Shuo Wen. may here also contribute to the sense ‘of the quality.’ A gang, or a party likened to accumulated soot or dirt.

559



聯 連 屯 從 耳 從 絲 從 耳 耳 連 於 類 從 絲 絲 連 不 絲 屯



[lián]

unite, join; “The seal has to the right, corrupted in the modern form: to string together the ears of slain enemies,” says Karlgren. “How gruesome! Let us say, you get in touch with people by way of their ears,” says Wenlin.

Shuo Wen suggests that both ears are anatomically connected at the sides of the face.

560

レ

A man standing on the earth

gazing at a full moon

,
whose light fades far across into the horizon

. The
sense conveyed by that imagery in the psyche of the ancient
Chinese people, perhaps.

"Moon facing the sun, full moon; to face, gaze to a distance,
look out for, long for, expect, hope -- moon is signific and
phonetic; below, the seal has (interpretation uncertain),
not ," says Karlgren.

Ancient forms and variants include:

561



全

認 頓 也 認 音 乃 聲 論 語 曰 其 音 也 認

[rèn] **consider; recognize; know, understand.**

562

忍



刀 刃 心 象 形 尺 刀 止 屬 皆 忍 刀



刀 刀 鑒 心 象 刀 刃 刀 止 形 尺 刀 止 屬 皆 忍 刀

From (yán, words) and (rěn, endurance)

. The character for endurance is made of the imager of a sword on a heart. To study words with endurance , is to arrive at an understanding of what they express.

[dāo]

is pictographic representation of a knife, a sword, etc.



刃 刀 力 土 藏 屯 杜 頁 止 中 象 形 博 士 說 曰 爲 火 藏 凡 此 止 屬 皆 從 刃



[rèn]

is the sword with its sharp side marked with a dot, according to some; a drop of blood on the sword, according others. An ancient meaning of the character seems to have been the ‘restrain of the sword.’

As an ideographic interpretation: The restrain of the sword-principle on the human heart . To endure is to restrain the human emotions, in a sense. There are other interpretations.

[gé]

leather; "Hide, skin; to flay, take off; deprive of -- picture of a skin split open, a hide seen from the back, with legs apart," says Karlgren. Occuring as a component the ideogram may convey a sense of ‘separation,’ as one would associate with the leather hide that separates as well as protects the system it covers from the external world.

變革社會

[jiàn]

Construct, establish, set up, found. "From signific and yǐn phonetic," says Karlgren. (yù) is a hand holding a stylus, writing, and symbolizes conscious creative action. symbolized extended movement.
" is lengthened, to represent long strides," says Wieger.

is the "Picture of footprints similar to ," says Karlgren.
Prolonged or extended movement, says the Shuo Wen.
565














says Karlgren. A person sitting or standing with his legs crossed.

Variants include:

帶 紳 屮 男 子 肇 帶 婦 人 帶 絲 象 繫 屮 形 係 必 彡 巾 𠂔 重 巾

𠂔 覆 屮 𠂔 一 二 坐 尺 𠂔 屮 屬 皆 𠂔 𠂔

巾 係 巾 屮 𠂔 𠂔 象 原 屮 尺 巾 屮 屬 皆 𠂔 巾

[dài]

belt; zone; carry, bring, take.

"Picture of skirts and girdle at the top," says Karlgren. Said to be the imagery of a waist belt worn in ancient times, and clothing hanging from it.

Note that [mì] indicates a cover and [jīn, piece of cloth] indicates clothing, likely an ornamental cloth worn at the waist.

Variants include:

568

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帶 糸 𦃟 𦃠 𦃡 𦃢 𦃣 𦃤 𦃥 𦃦 𦃧 𦃨 𦃩 𦃪 𦃫 𦃬 𦃭 𦃮 𦃯 𦃰 𦃱 𦃲 𦃳 𦃴 𦃵 𦃶 𦃷 𦃸 𦃹 𦃺 𦃻 𦃼 𦃽 𦃾 𦃿 𦄀 𦄁 𦄂 𦄃 𦄄 𦄅 𦄆 𦄇 𦄈 𦄉 𦄊 𦄋 𦄌 𦄍 𦄎 𦄏 𦄐 𦄑 𦄒 𦄓 𦄔 𦄕 𦄖 𦄗 𦄘 𦄙 𦄚 𦄛 𦄜 𦄝 𦄞 𦄟 𦄠 𦄡 𦄢 𦄣 𦄤 𦄥 𦄦 𦄧 𦄨 𦄩 𦄪 𦄫 𦄬 𦄭 𦄮 𦄯 𦄰 𦄱 𦄲 𦄳 𦄴 𦄵 𦄶 𦄷 𦄸 𦄹 𦄺 𦄻 𦄼 𦄽 𦄾 𦄿 𦅀 𦅁 𦅂 𦅃 𦅄 𦅅 𦅆 𦅇 𦅈 𦅉 𦅊 𦅋 𦅌 𦅍 𦅎 𦅏 𦅐 𦅑 𦅒 𦅓 𦅔 𦅕 𦅖 𦅗 𦅘 𦅙 𦅚 𦅛 𦅜 𦅝 𦅞 𦅟 𦅠 𦅡 𦅢 𦅣 𦅤 𦅥 𦅦 𦅧 𦅨 𦅩 𦅪 𦅫 𦅬 𦅭 𦅮 𦅯 𦅰 𦅱 𦅲 𦅳 𦅴 𦅵 𦅶 𦅷 𦅸 𦅹 𦅺 𦅻 𦅼 𦅽 𦅾 𦅿 𦆀 𦆁 𦆂 𦆃 𦆄 𦆅 𦆆 𦆇 𦆈 𦆉 𦆊 𦆋 𦆌 𦆍 𦆎 𦆏 𦆐 𦆑 𦆒 𦆓 𦆔 𦆕 𦆖 𦆗 𦆘 𦆙 𦆚 𦆛 𦆜 𦆝 𦆞 𦆟 𦆠 𦆡 𦆢 𦆣 𦆤 𦆥 𦆦 𦆧 𦆨 𦆩 𦆪 𦆫 𦆬 𦆭 𦆮 𦆯 𦆰 𦆱 𦆲 𦆳 𦆴 𦆵 𦆶 𦆷 𦆸 𦆹 𦆺 𦆻 𦆼 𦆽 𦆾 𦆿 𦇀 𦇁 𦇂 𦇃 𦇄 𦇅 𦇆 𦇇 𦇈 𦇉 𦇊 𦇋 𦇌 𦇍 𦇎 𦇏 𦇐 𦇑 𦇒 𦇓 𦇔 𦇕 𦇖 𦇗 𦇘 𦇙 𦇚 𦇛 𦇜 𦇝 𦇞 𦇟 𦇠 𦇡 𦇢 𦇣 𦇤 𦇥 𦇦 𦇧 𦇨 𦇩 𦇪 𦇫 𦇬 𦇭 𦇮 𦇯 𦇰 𦇱 𦇲 𦇳 𦇴 𦇵 𦇶 𦇷 𦇸 𦇹 𦇺 𦇻 𦇼 𦇽 𦇾 𦇿 𦈀 𦈁 𦈂 𦈃 𦈄 𦈅 𦈆 𦈇 𦈈 𦈉 𦈊 𦈋 𦈌 𦈍 𦈎 𦈏 𦈐 𦈑 𦈒 𦈓 𦈔 𦈕 𦈖 𦈗 𦈘 𦈙 𦈚 𦈛 𦈜 𦈝 𦈞 𦈟 𦈠 𦈡 𦈢 𦈣 𦈤 𦈥 𦈦 𦈧 𦈨 𦈩 𦈪 𦈫 𦈬 𦈭 𦈮 𦈯 𦈰 𦈱 𦈲 𦈳 𦈴 𦈵 𦈶 𦈷 𦈸 𦈹 𦈺 𦈻 𦈼 𦈽 𦈾 𦈿 𦉀 𦉁 𦉂 𦉃 𦉄 𦉅 𦉆 𦉇 𦉈 𦉉 𦉊 𦉋 𦉌 𦉍 𦉎 𦉏 𦉐 𦉑 𦉒 𦉓 𦉔 𦉕 𦉖 𦉗 𦉘 𦉙 𦉚 𦉛 𦉜 𦉝 𦉞 𦉟 𦉠 𦉡 𦉢 𦉣 𦉤 𦉥 𦉦 𦉧 𦉨 𦉩 𦉪 𦉫 𦉬 𦉭 𦉮 𦉯 𦉰 𦉱 𦉲 𦉳 𦉴 𦉵 𦉶 𦉷 𦉸 𦉹 𦉺 𦉻 𦉼 𦉽 𦉾 𦉿 𦊀 𦊁 𦊂 𦊃 𦊄 𦊅 𦊆 𦊇 𦊈 𦊉 𦊊 𦊋 𦊌 𦊍 𦊎 𦊏 𦊐 𦊑 𦊒 𦊓 𦊔 𦊕 𦊖 𦊗 𦊘 𦊙 𦊚 𦊛 𦊜 𦊝 𦊞 𦊟 𦊠 𦊡 𦊢 𦊣 𦊤 𦊥 𦊦 𦊧 𦊨 𦊩 𦊪 𦊫 𦊬 𦊭 𦊮 𦊯 𦊰 𦊱 𦊲 𦊳 𦊴 𦊵 𦊶 𦊷 𦊸 𦊹 𦊺 𦊻 𦊼 𦊽 𦊾 𦊿 𦋀 𦋁 𦋂 𦋃 𦋄 𦋅 𦋆 𦋇 𦋈 𦋉 𦋊 𦋋 𦋌 𦋍 𦋎 𦋏 𦋐 𦋑 𦋒 𦋓 𦋔 𦋕 𦋖 𦋗 𦋘 𦋙 𦋚 𦋛 𦋜 𦋝 𦋞 𦋟 𦋠 𦋡 𦋢 𦋣 𦋤 𦋥 𦋦 𦋧 𦋨 𦋩 𦋪 𦋫 𦋬 𦋭 𦋮 𦋯 𦋰 𦋱 𦋲 𦋳 𦋴 𦋵 𦋶 𦋷 𦋸 𦋹 𦋺 𦋻 𦋼 𦋽 𦋾 𦋿 𦌀 𦌁 𦌂 𦌃 𦌄 𦌅 𦌆 𦌇 𦌈 𦌉 𦌊 𦌋 𦌌 𦌍 𦌎 𦌏 𦌐 𦌑 𦌒 𦌓 𦌔 𦌕 𦌖 𦌗 𦌘 𦌙 𦌚 𦌛 𦌜 𦌝 𦌞 𦌟 𦌠 𦌡 𦌢 𦌣 𦌤 𦌥 𦌦 𦌧 𦌨 𦌩 𦌪 𦌫 𦌬 𦌭 𦌮 𦌯 𦌰 𦌱 𦌲 𦌳 𦌴 𦌵 𦌶 𦌷 𦌸 𦌹 𦌺 𦌻 𦌼 𦌽 𦌾 𦌿 𦍀 𦍁 𦍂 𦍃 𦍄 𦍅 𦍆 𦍇 𦍈 𦍉 𦍊 𦍋 𦍌 𦍍 𦍎 𦍏 𦍐 𦍑 𦍒 𦍓 𦍔 𦍕 𦍖 𦍗 𦍘 𦍙 𦍚 𦍛 𦍜 𦍝 𦍞 𦍟 𦍠 𦍡 𦍢 𦍣 𦍤 𦍥 𦍦 𦍧 𦍨 𦍩 𦍪 𦍫 𦍬 𦍭 𦍮 𦍯 𦍰 𦍱 𦍲 𦍳 𦍴 𦍵 𦍶 𦍷 𦍸 𦍹 𦍺 𦍻 𦍼 𦍽 𦍾 𦍿 𦎀 𦎁 𦎂 𦎃 𦎄 𦎅 𦎆 𦎇 𦎈 𦎉 𦎊 𦎋 𦎌 𦎍 𦎎 𦎏 𦎐 𦎑 𦎒 𦎓 𦎔 𦎕 𦎖 𦎗 𦎘 𦎙 𦎚 𦎛 𦎜 𦎝 𦎞 𦎟 𦎠 𦎡 𦎢 𦎣 𦎤 𦎥 𦎦 𦎧 𦎨 𦎩 𦎪 𦎫 𦎬 𦎭 𦎮 𦎯 𦎰 𦎱 𦎲 𦎳 𦎴 𦎵 𦎶 𦎷 𦎸 𦎹 𦎺 𦎻 𦎼 𦎽 𦎾 𦎿 𦏀 𦏁 𦏂 𦏃 𦏄 𦏅 𦏆 𦏇 𦏈 𦏉 𦏊 𦏋 𦏌 𦏍 𦏎 𦏏 𦏐 𦏑 𦏒 𦏓 𦏔 𦏕 𦏖 𦏗 𦏘 𦏙 𦏚 𦏛 𦏜 𦏝 𦏞 𦏟 𦏠 𦏡 𦏢 𦏣 𦏤 𦏥 𦏦 𦏧 𦏨 𦏩 𦏪 𦏫 𦏬 𦏭 𦏮 𦏯 𦏰 𦏱 𦏲 𦏳 𦏴 𦏵 𦏶 𦏷 𦏸 𦏹 𦏺 𦏻 𦏼 𦏽 𦏾 𦏿 𦐀 𦐁 𦐂 𦐃 𦐄 𦐅 𦐆 𦐇 𦐈 𦐉 𦐊 𦐋 𦐌 𦐍 𦐎 𦐏 𦐐

無
單
戰

[zhàn]

War, warfare, battle.

The left hand side of the ideogram, [dān], has the meanings alone; single; sole; etc. "Single, alone; only; odd (in number); single sheet, a list, a bill, a slip," says Karlgren. Lindqvist says it was originally the imagery of two hunting stones tied together

569



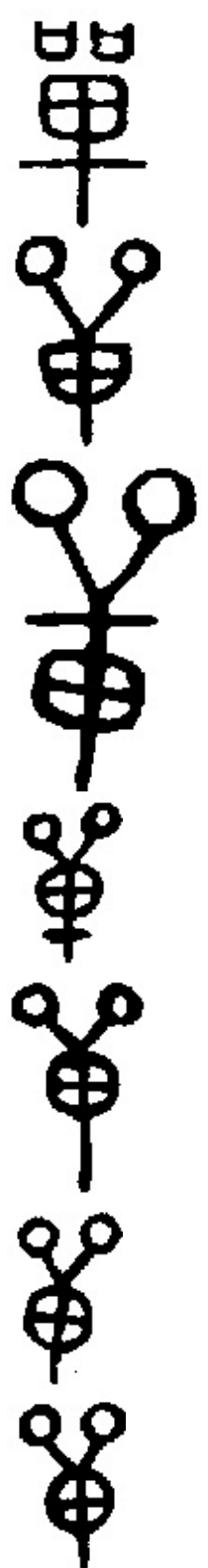
by a rope. We may assume that was used to hunt or trap a lone animal in prehistoric periods.

The Shuo Wen says 𠄎 is cognate to (big, immense) and derives from the components 𠄎, 𠄎. As a mnemonic, loud battle cries spreading along all directions in the warfield

and (gē, spear, a halberd) together combine to give the character for war.

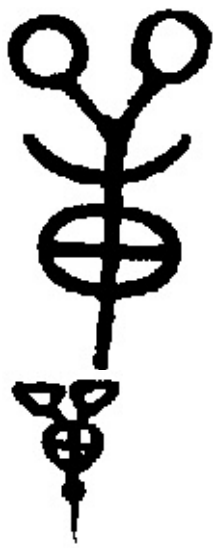
Ancient forms of 𠄎 include:

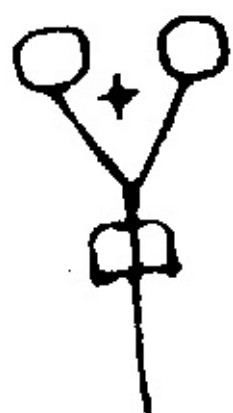
570





571







And variants of the same include:

Richard Sears says, “ is a cicada, is borrowed for the sound. The original meaning was .”

572



散

箴

敵

咄 驚 呼 也 從 二 口 凡 咄 上 屬 皆 從 咄 讀 苛 謹

聲 毒 也 巡 也 也 良 行 毒

has the ancient forms:

Note:

[xuán] [xuān] [sòng] is a character attributed the meanings 'to cry, an alarmed cry, etc.'

[ài] **Love.** The ancient form seems to show restrained movement around a bound heart.

573



The modern form is composed of (zhǎo, a hand), (mì, cover), (xīn, heart) and (zhǐ, restrained movement).

[yùn]

Transport, movement; use, wield, utilize.

From the ideogram for movement (, chuò, go) and (jūn, army, military, ideographically a reinforced military chariot, or a formation of military chariots.). The sense of movement modified with the military chariot - as that which carries, transports, affects military change, etc.





受 相 紆 纒 也 一 曰 瓜 瓠 結 受 起 象 形 尺 受 止 屬 皆 從 受

[shōu]

gather; receive; accept

On the left hand side is an ideogram showing two interconnected vines

and on the right side is a hand holding an instrument, suggesting an action involving force, or effort. To receive, gather, or, accept is to make a connection with another system.

Karlgren explains the ideogram such, "To mow with [jiū] a 'hook', a sickle." In another instance, Karlgren attributes these meanings to:“ ‘to twist’..; ‘plait; unite’ .”

575

聽

耳

聦

聦

聦 聦 聦 聦 聦 聦 聦 聦

聦

聦 聦 聦 聦 聦 聦 聦 聦 聦 聦 聦 聦 聦 聦 聦 聦

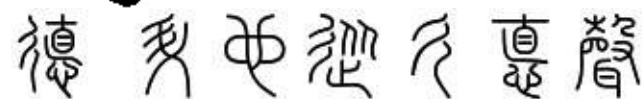
Note: “represent the tangle of creeping plants,” says Wieger.

[tīng]

listen. A person sitting on the ground, listening.
suggests right perception,
is an
ear listening, and
is a person seated on the ground.

Note:
is composed of [zhí straight] and [xīn, heart].

576

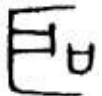


The character for ‘virtue’ in Chinese is

[dé]; may ideographically be interpreted as a path taken [chì, 'footstep'] with an upright [zhí, 'straight'] heart [xīn, 'heart'].

Variants of include:

577



西 太 德



Schonweiss

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